

EXPERIMENTING WITH CAVENDISH:
THE HEURETICS OF SOCIAL LITERACY IN THE WRITING OF THE THRICE
NOBLE PRINCESS, MARGARET CAVENDISH, DUCHESS OF NEWCASTLE

A Dissertation

by

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ABSTRACT

This dissertation takes a heurctic approach to the study of Margaret Cavendish, Duchess of Newcastle (1623-1673), focusing on her dramatic anthology *Plays, Never before Printed* (1668). This dissertation argues that the textual practices of Margaret Cavendish can act as performative displays of complex social thought. Cavendish constructs intellectual, textual, and cultural networks as a mode of engaging and participating in social critiques and conversations. Through this process, Cavendish creates a network of literacy practices in her use of dialogue and imagined debates. By using fancy, imagined conversations, literary constructs, and judicial fora as experimental spaces, Cavendish experiments with language and teaches her readers how to interpret her work and how to understand the world through her characters.

Following a social sciences approach focused on gender theory, this dissertation demonstrates that Cavendish stages and executes literacy work that is social and gendered. Cavendish practices and imagines social relationships between friends and communities filtered through gendered relationships and representations while reaching beyond the actions of the players, where the text implicitly speaks to or positions her future readers to engage in the process of learning. Further, this dissertation produces alternative methodological practices influenced by digital and rhetorical frameworks, resulting in the creation of a digital project based on the study of Margaret Cavendish entitled *The Digital Cavendish Project*. This project argues for hybrid methodological and technical frameworks to challenge the limited infrastructures available to scholars

and readers of Cavendish's works, including an XML transcription of *The Convent of Pleasure* as one method of providing access to Cavendish's text for digital textual analysis.

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Contributors

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The data provided in Appendix A was provided in part by Cameron Kroetsch, a contributor for the *Digital Cavendish Project*. Images of Margaret Cavendish's *Plays, Never before Printed* appearing in Section 4 were captured by the student with the permission of the Chawton House Library and available under a Creative Commons license on *The Digital Cavendish Project*.

All other work conducted for the dissertation was completed by the student independently.

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1. INTRODUCTION: THE WRITING OF MARGARET CAVENDISH

Often characterized by a regretful bashfulness, debilitating shyness, and lack of social intrigue by biographers and literary historians alike, Margaret Cavendish, Duchess of Newcastle-upon-Tyne (b. 1623 - d. 1673)¹ remains a figure whose personal, public, and literary life are deeply intertwined but treated in contradictory terms and isolated as antithetical categories of scholarly attention. This is in part due to Cavendish's construction of her life in her autobiography *A True Relation of My Birth, Breeding, and Life* (1656). The self-referential nature of the text is often characterized and referenced as an accurate representation of Cavendish instead of being understood as a construction or performance of Cavendish as a player within her historiography.

The complicated relationship that Cavendish develops between the body of the author and the performance of the spirit, what she often refers to as fancy, has led to a misrepresentation of a historical Cavendish. Thus, it is also in part due to the adverse and critical reactions to Cavendish and her writing by her contemporaries, by historians, and by literary critics' reactions that positioned Cavendish as an anomaly within the history of women's writing during the early Restoration period.

More recent interrogations of Cavendish, including her dramatic and personal writing, have pushed against the unusual and isolated position by expanding the critical lenses used to investigate women writers of the period. In fact, scholars such as James Fitzmaurice, Sylvia Bowerbank, and Sara Mendelson have opened the study of Cavendish to further critical interrogations through edited collections of her writings.

These collections not only offer the study of Cavendish's texts in scholarly editions but also situate Cavendish within critical conversations including interrogations of gender and social constructions, at play both in her work and in the historical relationship to developing patriarchal structures during the Interregnum.

Along with the edited collections of her primary texts, the past decade has seen several revisionist scholarly attentions paid to Cavendish, and rightfully so. Of women writing during the Interregnum, she is the most prolific with twenty-four printed texts;² she was the first women invited to visit, and talk (though she said little) at the Royal Academy; her writing was widely circulated in print form; she published several major revisions to her work; her style of dress stirred controversy among her contemporaries; her writings, or fancies, display an acute awareness of natural philosophy, social and gender conventions, mathematics, rhetoric, history, and astrology, a fact which often led to her earlier characterizations as "extraordinary"; and her social relationship within the court of Henrietta Maria and the relationships developed among visitors to the Cavendish estate place Margaret Cavendish as an influential member of social and intellectual networks during a period of rapid ideological and political change.

Textual critics have proposed many interesting associations highlighted within Cavendish's work that reflect her central social position. James Fitzmaurice, Jeffrey Masten, and Lisa Sarasohn have illuminated a few interesting links between her material production and her social performance as a writer; however, those associations rarely extend beyond the material conditions of Cavendish's literary production and treatises on natural philosophy. Feminist scholars including Sylvia Bowerbank and Sara

Mendelson have positioned Margaret Cavendish within critical conversations regarding the mutable and unstable gender categories and the construction of a patriarchal system of ideological control. Sarah Mendelson has gone farther to include a larger study of Cavendish's works in *The Mental World of Stuart Women*, but like those early critics, Mendelson finds Cavendish to be an exception to the rule and often refers to her as an isolated figure. Even her construction of Cavendish seems to extract Cavendish from the social conversations Mendelson argues Cavendish is critiquing.

One of the most recent studies of Cavendish examines the conversational practices of her writing and the writing of the Sidney family along with Cavendish's stepdaughters Jane Cavendish and Elizabeth Brackley. Katherine R. Larson examines how these women writers "engaged with conversational theories" and how they experimented with these theories to develop critical textual practices that involved larger social conversations regarding sex, politics, and in the case of Margaret Cavendish, compositions that invite civil responses to her texts (7).

Larson's work is important for rethinking how conversational practices in women's writing during this period already challenge the roles of women in producing and engaging with civil conversation. As Larson notes, conversations and dialogues already implied intimate contact and this sexualized view of conversational space were a dangerous place for women to inhabit, but a space that could open discussions about the importance of conversation for the development of women writers. However, Larson, like Mendelson, argues that the textual practices of Margaret Cavendish are exceptional and that her paratextual practices are rather different than her female contemporaries.

This is reinforced by the rather reductive description of Cavendish as “eccentric,” a view that undermines her otherwise enlightening understanding of Cavendish as a social author (Mendelson 15).

In fact, it is difficult to find scholarship on Cavendish that doesn't perpetuate these models of exceptionality as a means of excusing the dichotomous nature of Cavendish's work and Cavendish the author and aristocrat. The problems seem to be with Cavendish as an author and public figure. The point of contact for this issue is Cavendish's autobiography. Scholars tend to use this text to represent the multiple facets of Cavendish's life and her work. The views in the text and the views of her historically do not match. On the one hand, her work often oscillates between socially conservative royalist viewpoints and a deep seeded distrust of patriarchal power structures or any structure that is implicit in the construction and distribution of social and cultural capital; on the other hand, her self-identification and fashioning along with her authorial self, are at odds with each other being timid yet powerful, isolated yet eccentric, and uninspiring yet influential.

This proliferation of selves and dichotomous structure of her work make Cavendish a difficult figure to study, but it also explains the incessant need for scholars always to present multiple views of Cavendish even if it challenges their reading of her work. Take, for example, the work of Andrew Hiscock, Hero Chalmers, Joyce Devlin Mother, and David Norbrook. In their work, each scholar follows a similar pattern when discussing Cavendish: present Cavendish's work and textual production as unprecedented, place her work within a historical discourse of royalist association and

exile, present radical readings of her work as transgressive or subversive, challenge that reading by circling back to her work as extraordinary and not entirely representative of the historical framework constructed earlier, and then leave the possibility open that Cavendish may or may not have been subversive, but either way it was unprecedented.

This isn't to disparage their work, but rather to show that the framework scholars use to talk about Cavendish is rooted in a pattern that always folds in on itself to read as if we must always apologize for trying to present or analyze one view of Cavendish without taking into consideration every view. Nevertheless, there are attempts to challenge this framework for talking about Cavendish. Scholars like Sandra Sherman, Judith Kegan Gardiner, and Sidonie Smith have taken this framework and deconstructed how it inhibits the scope of authorial and historical scholarship especially for women writers. Smith takes a particularly interesting text, Cavendish's autobiography, and argues that the tension between these selves as scholars have noted should not be read as being in direct conflict with one another and that they represent real desires and fears for Cavendish, a woman, a wife, and a writer.

1.1 Current Scholarship

Though scholarly attention continues to move toward a historicism analyzing Cavendish in ways that place her within the historical and theoretical conversations of the period, her involvement and place within shifting networks of social, political, cultural, and literary ideological change have yet to be fully developed in a way that does not reinforce a position for Cavendish as anomalous and outside of the "ordinary" world of Restoration women writers. Her breeding and her material situation were

entirely different from other women of the time, especially other female contemporary authors. However, the view of Cavendish as something exceptional, positioned outside of the critical conversation, is a dangerous view because it fails to challenge even the smallest ways women, in varying social and cultural situations, began to challenge their positions through the necessity of political, social, and cultural conversations. That Cavendish utilized different modes of doing so do not mean that she should be displaced from this important conversation.

Theoretical interrogations have illuminated important associations within the historical, literary, and sociological analyses of Cavendish, little has been done to show how these relationships interact on a larger scale. Cavendish's writing not only displays sociable aspects, but her movements within social, political, and intellectual networks, are archived within her sociable texts. More work can be done to better illuminate the embedded patterns of social practices and relationships within her texts, practices and relationships that directly reflect on and critique contemporary formations of sociability, by this I mean the relationship among actors (textual and public) within her text that replicate complex networking practices, in public and private spheres. This case has been made most recently by Lara Dodds in her work *The Literary Invention of Margaret Cavendish*. Dodds argues that these aspects of sociability are important for the writing of women's literary history and yet goes further to suggest that there is more work to be done in the silences, the disassociations, and the omissions of sociability in Cavendish's work that need to be analyzed to understand better how sociability and patterns of intertextuality inform women's writing in this period.

I agree with Dodds in that these embedded practices within her texts can be understood as an archive of sociability, an archive that Cavendish constructs to reference and challenge the modes of social interaction and critique. The archive here is not an archive of artifacts. It is not an archive of material objects, but rather a textual practice in which Cavendish consciously and critically reflects on the practice of archiving as a way of representing sociability by fictionally collecting material within a text, material that points to how sociability is constructed and performed. Creating this archive positions Cavendish, and her texts, within a critical relationship to how sociability becomes a powerful force for cultural and social change, especially among gender lines. In fact, the sociability of her texts rests in this archivization of sociability practices and movements, a process that's hard to situate and analyze within textual, literary, and theoretical models and methodologies.

For writers like Cavendish who wrote and published fully aware of the hostility that was directed towards women who published, this dissertation will do more than broaden the critical interpretations of her written texts, it will expand the way in which we understand the scope and power of her works as cultural and social analyses that embody the performances of the ideological definitions being formed and played out within the cultural context in which she is writing.

Textual practices of Margaret Cavendish can act as performative displays of complex social thought by constructing intellectual, textual, and cultural networks as a mode of engaging and participating in social critiques and conversations. What Cavendish creates is a network of literacy practices. By using fancy, imagined

conversations, literary and judicial spaces as experimental spaces, Cavendish teaches her readers how to interpret her work and how to understand the world through her characters even if that character is her as is the case in her autobiography. It is imperative that the analysis and critique of these practices can demonstrate their performances in ways that go beyond textual analysis as the networks constructed go beyond the printed word.

In her writings, especially in her dramatic works, Cavendish performs the work of literacy that is social and gendered: that is, she practices social relationships filtered through gendered relationships and representations while reaching beyond the actions of the players by the way that the text implicitly speaks to or positions her future readers to engage in the process of learning. As with all literacy projects, the goal is to initiate change, change for the actors in her work and change for her readers present or future. For Cavendish, this type of literacy is performative and represents the power and structure of sociability, and this performance relates to readers how sociability functions through gendered bodies for Cavendish and for the audience to which she's writing. This view of Cavendish's work will allow for a complex understanding of how texts do more than store knowledge, how they can perform knowledge. This means we must de-center the text; we must not place too much emphasis on the book as a material object, but rather place the emphasis and analysis on how texts can be performative for writers like Cavendish.

To de-center the privileged position of the printed text, to understand the social life of texts as residing alongside, but not necessarily independent of or not necessarily

dependent upon the privileged position of print/readership consumerist ideology, is to negotiate different modes of textual and theoretical practices that reach beyond the written word, modes that reach beyond textual practices that are privileged by the patriarchal system that promotes social hierarchies within the market of printed texts. De-centering a text enables an analysis of sociable textualities that embody practices which are gendered, queer, socially and culturally produced, and intellectually informative practices that make it possible for writers, like Cavendish, to challenge the patriarchal constructions of social ideologies.

The goal of this project is not just to critically investigate the affective intertextuality of Cavendish's writing (affect in the sense that sociability for Cavendish is constructed by and informs the assemblages of feelings and emotions that are tied to constructions of social and cultural performances of a particularly gendered, female body), but also to investigate how differing modes of textualities work within practices which are informed by social, cultural, geographical, and gendered boundaries and how literary, theoretical, and digital scholarship can aid in the analysis and understanding of how these textualities can be performative, affective, and social in ways that have not yet been interrogated. Ultimately, I'm arguing for a dissertation of discoveries, or my critical inquiry and understanding influenced by a practice Gregory Ulmer describes as heuretics.

1.2 Heuretics

In his book *Heuretics: The Logic of Invention*, Ulmer insists heuretics lead to invention, and that invention is the foundation of not only pedagogy but also of the

theory itself. Heuristics is not hermeneutics. Hermeneutics requires that one become knowledgeable of theoretical frameworks and learn to utilize that framework via methodological practices. Heuristics, on the other hand, is the act of creating theory through invention or the logic of discovery. Although that's a simplified definition, it marks the characteristic difference between the two ideas: the former requires the framework first, and the latter lets the framework become through the process of the playful invention. You don't apply theory, you invent theories as you are practicing and making connections through your work. In this way, no two connections will ever be the same, and the arguments fought along disciplinary lines become spaces for discovery.

Although it seems like an abstract concept, it does have a significant implication for writing in the digital medium. Ultimately, students and instructors are involved in the act of invention as they bring multiple literacies together into the digital space of invention, and thus students and teachers become inventors and practitioners of theory. More importantly, through invention, we are continually creating diverse and complex links that were not possible in the traditional text-based class. In fact, what happens pedagogically is intertwined with what happens theoretically and is again intertwined with what happens practically. This mixing is heuristics.

Ulmer continues to develop this practice through an example of the MyStory and its use in the classroom as a pedagogical and theoretical tool for developing digital literacies. The MyStory, a project Ulmer uses in both undergraduate and graduate courses, asks students to work with nostalgia and memory and to play with Roland Barthes' idea of the punctum to invent connections between their stories and the

literacies they are developing. Thus, through something familiar (their narratives) combined with something unfamiliar (digital literacies and digital theory), students create/invent interesting and unique connections that show their analytical processes of invention. This process is used to teach students how this type of discovery project reveals processes, relationships, and theoretical frameworks they may not state directly, but all of which are crucial to their understanding of how their personal and academic selves shape their writing processes.

I see a lot of Margaret Cavendish's work as developing in this way, through a logic of discovery and invention, and it's how I've conceptualized this dissertation and how I hope it is evaluated in return. It's also the critical and theoretical process for de-centering the traditional view of Cavendish as an author. My dissertation is an evolution of my practices, an evolution of methodologies and critical frameworks. The goal is not to construct a coherent narrative, but a reflection on the philosophical and experimental approaches I have taken to the study of Margaret Cavendish. Much like Cavendish's work, this reflects my own literacy. To reflect this process of discovery, I have chosen a format for the dissertation that will better reflect my intent and writing process. I have foregone the traditional literature dissertation.

Due to guidelines and requirements beyond my control, I am only allowed two options for the dissertation: a dissertation divided by chapters in which each chapter works to produce a larger narrative of study or a dissertation divided by sections in which each section is prepared in a style more like that of an article for publication, but must also contain a traditional introduction and conclusion section. This "Journal Article

Style” dissertation with sections is the style that has been approved for this dissertation by the *Office of Graduate and Professional Studies*.³ The purpose of this method is to give writers flexibility for work that may also be published separately from the dissertation. Each section is viewed independently of the whole while the traditional introduction and conclusion tie the dissertation together through a larger theme suitable for a book-length manuscript. While my immediate concern is not publication of these sections, this style does also give me flexibility to highlight a process of discovery by foregoing the typical structure and logic of the traditional chapter driven dissertation.

Typically, the literature dissertation is divided into chapters with the goal of each chapter building on the work done in previous chapters with the goal of producing a book-length holistic study of Margaret Cavendish and her work. However, since my goal is not to produce a holistic or ontological work based in hermeneutics, I have adapted a social sciences approach to the dissertation. Each section, except the introduction and conclusion, proposes research questions and defines terminology, outlines cases and determines methodologies for acquiring data, evaluates data collected, and presents findings and questions for further study. This framework also closely reflects an approach to the writing of history and literature from a social sciences framework as outlined by Michel de Certeau.

According to de Certeau, the process of historiography, of reading and writing about literature and historical events, becomes entangled in a framework of distinct places identified and governed by their disciplinarity, by the scientific practices or the rules and procedures of how knowledge is produced and by whom, and the writing or

representation of social, cultural, or political influences. To better understand the writing of history then requires a multimodal process of discovery and for de Certeau, that process is using a combination of theoretical principles across multiple disciplines to counter those entangled and often embattled notions of what defines history, literature, and the practice of historiography.

Gregory Ulmer's heuretic is heavily influenced by de Certeau's writing. In fact, in his later and more recent work, Ulmer returns to the importance of de Certeau's vision of historiography to support his mystory as a critical literacy project that brings together scientific, cultural, and literary discourses with everyday processes. Ulmer's theory borrows from de Certeau's critical apparatus by challenging the frameworks of academic disciplinarity and by arguing for a process of discovery or recovery, as Ulmer notes in a section on feminist "herstory," via methodological and theoretical practices that begin with assumptions based on events of historical significance. Ultimately, both de Certeau and Ulmer see the practice of historiography as an experimental approach to the writing of history and literature an approach that seeks to trace the production of knowledge.

The logic of de Certeau's process is representative of Ulmer's vision, and it is a process that I have strived to construct for this project. What makes my work a process of heuristics is not just the social sciences framework and approach, which provides a clear structure for the dissertation, but also the mix of theoretical and practical approaches to working with Cavendish in a transdisciplinary fashion while also exploring the implications of working with Cavendish's texts in both print and digital mediums. There is no standard for this type of work, so I have done my best to create a

structure and process that is recognizable yet still allows me to experiment with writing of Margaret Cavendish.

Thus, the dissertation is divided into sections with each section being a stand-alone study of my process of discovery. While the sections together may hint at a larger thread or impact on the study of Margaret Cavendish, my goal is not to produce a book-length manuscript that defines Cavendish or the study of Cavendish. Each section represents me, my approach, and my logic of invention. Cavendish is the focus because she's the catalyst for this method as I will explain in the methodology section below. Therefore, the section/journal article style dissertation was the best method for presenting this process giving readers three carefully constructed independent sections with an introduction and conclusion to help frame the process and its larger implications for further study.

1.3 Framework

Three areas of scholarly research and practice inform this dissertation: early women's writing within the field of Restoration English literature, specifically an interest in Margaret Cavendish; queer, feminist, and affective theories of the body, subjectivity, and textuality in the performance of early modern women's writing; and the interdisciplinary methods, practices, and theories of digital humanities scholarship. The latter aspect offers the possibility of using visualization techniques and models to illuminate the textual and social constructs and practices of Cavendish's work raise. These approaches can offer alternatives to the critical analysis of practices raised by Cavendish, which had confounded more traditional narrative approaches.

In the first two sections, I construct the heuritic apparatus that influences my reading and analysis of Cavendish's dramatic work. Focusing on *Plays, Never before Printed* (1668) and more specifically *The Sociable Companions; or Female Wits* in Section 2 and *The Convent of Pleasure* in Section 3, each section highlights a different focus and approach to the writing of Cavendish. Hence the title of this introduction, "The Writing of Margaret Cavendish," foreshadows the tensions that exist between the writing of Margaret Cavendish, her dramatic texts, and the writing of Margaret Cavendish, the scholarship written about the author and her work. I have picked this edition and these texts for one main reason; they are the most written about texts in contemporary Cavendish scholarship and thus have shaped the modern construction of Cavendish as author. However, they are also texts that are highly intertextual, with each other and with her earlier edition of plays entitled *Playes* (1662) but are rarely discussed in this way.

Critical for my reading of Cavendish in these sections is the work of Judith Butler and gender and affect theorists like, Eve Kosofsky Sedgwick, John Protevi, and José Esteban Muñoz. The tensions at work in Cavendish's dramatic production exist in dialogue constructed by the author within an imagined dramatic stage. Cavendish tests the limits of languages that is used to control and mediate women's bodies. These citations or repetitions of normalized language patterns gendered to restrict women's bodies are at tension with Cavendish's playfulness and deliberative dialogues regarding how language is constructed and who gets to use it and for what purposes. Cavendish tests where this language has tangible results for her dramatic actors. She revels in

hybrid spaces and performances that give the illusion of a binary as if there are only binaries. Cavendish understands language and rhetoric often work this way. This is a type of performativity outlined by Sedwick and Bulter in which the regulatory structures of language, the limitations of subversive practices to challenge and not reinforce the same regulatory structures is an affective response. Muñoz argues that this affective response often leaves one feeling like something is missing. The implications of these patterns are central to my reading of Cavendish.

In the last sections, I explore alternative methodological practices influenced by digital and rhetorical frameworks that have influenced my creation of a digital project based on the study of Margaret Cavendish entitled *The Digital Cavendish Project*. I explore how these hybrid methodological frameworks have influenced my work and how they are helping to challenge limited infrastructures available to scholars and readers of Cavendish's works. It is also important to note that digital tools and methodologies will not simply provide an easy alternative or simple answer to a complex problem and I end with a discussion on the dangers as well as the ways in which these practices can influence greater change in our digital scholarship. Projects that have attempted this type of hybrid methodology have had limited success.

By bringing to bear these new interpretive practices on Cavendish's texts, I can examine the complex sociability and literacy practices inherent in her intertextuality. This allows me to further explore, through theoretical investigations of those readings, how those sociable practices emerge as a way of archiving affective, intellectual intertextualities among Cavendish's contemporary writers and acquaintances. The

networks established within this pattern will also highlight the conversations invested in Cavendish's work on social and cultural issues including the rapidly changing and contested constructions of gender and sexuality and their associations with labor and knowledge production by men and women.

Although these practices and readings are historically and cultural situated, the problems raised by Cavendish's texts exceed the models traditionally applied to analyze them. Textual methods of analysis limit the impact of sociability as a performance that goes beyond the text. Furthermore, the complex textual networks of sociability that Cavendish constructs and the complicated nature of her publication and collaborative editing practices, highlight the inadequacies of current literary practices. These practices cannot explore how sociability connects to issues of space (public and private). Such interconnections necessitate a methodological intervention that introduces ways to theorize and build methods and research practices that go beyond textuality, that represent and interrogate the ways Cavendish's text are textual, intertextual, and transtextual.

My focus on digital humanities research practices in Section 4 will also support the use of tools and methods that produce varying dynamic dimensions (dynamic in that the dimensions and data can be adjusted by others to test my research, or to support their own research questions and practices concerning Cavendish) of interrogative practices including textual, spatial, temporal, cultural, and theoretical interrogation by representing the intricate patterns that are presented in this dissertation in ways that

invite further inquiry. What ties these sections together and what I will highlight in my conclusion is a reading of Cavendish that examines the dialogic nature of her work.

By using the tools and methods associated with social network analysis, it will be possible to visualize maps that reflect affective relationships between social constructions and their impact on gendered bodies. Dynamic graphs will help visualize the interconnectedness of Cavendish's texts and the growing body of work influencing Cavendish and works influenced by Cavendish. And though these practices might generate positive outcomes and develop closer relationships within the theoretical investigations, it is also possible that these experiments will fail. Failure, as John Unsworth has noted, is not a bad thing for these types of projects. In fact, failure shows that we are critically interrogating our practices and our constructions of data and the results they produce. Failure is a way to ensure that we are not afraid to push beyond the boundaries of what we know, and we must not be afraid to go further.

We must not be afraid to find help in the social sciences, and we must not ignore the fact that our practices are not limited to methods, but are how we theorize our participation in the construction of any way of knowing. Theory does not help us do anything. Like Franco Moretti has argued, graphs, maps, and trees are not an end to an interpretative act. Rather, theory is the methodology by which we critique ourselves, the way in which we build self-reflexive methods into our writing. By interrogating the sociability practices of Margaret Cavendish, I am also examining my practices, how my understanding of sociability connects me to a critical understanding of the essential

relationships between gender and society, between cultural affordances and social status, between emerging yet complex ideological spheres of public and private space.

Though these methodologies shape the project in many ways, they are also a call to go further and will generate further conversation about the role of disciplinarily in the formation of scholarly treatments of women writers such as Margaret Cavendish.

Bringing together these methodologies means going beyond textuality. In fact, it means going beyond traditional literary, and historical methodologies to better examine our practices in writing women's literary history.

NOTES

¹ This is a common theme in biographies of Cavendish including Douglas Grant's *Margaret the First* (1957).

² For a breakdown on these printed texts see, Cameron Kroetsch, "List of Margaret Cavendish's Texts, Printers, and Booksellers (1653-1675)" in Appendix A.

³ See also, "Journal Article Style Thesis/Dissertation Format" published by the *Office of Graduate and Professional Studies* at Texas A&M University.
ogaps.tamu.edu/OGAPS/media/media-library/journal_article_style_dissertation_6_1.pdf

2. “TO MAKE A LAWFUL CHOICE IS NO INJUSTICE TO THEM”:

ADJUDICATING RECUPERATIVE GENDER POLITICS IN MARGARET

CAVENDISH’S *THE SOCIABLE COMPANIONS*

Her act is never fully her act, and though she uses the language to claim her deed, to assert a “manly” and defiant autonomy, she can perform that act only through embodying the norms of the power she opposes. Indeed, what gives these verbal acts their power is the normative operation of power that they embody without quite becoming.

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For modern readers of Margaret Cavendish, her dramatic work presents an interesting challenge in that not only is it difficult to find full-text versions of her plays, unless you have access to poor facsimiles of her texts, but also the plays that are printed in modern editions present a disjointed view of her dramatic work. The texts are often separated from the prefatory material like the several addresses to readers that begin her 1662 edition of *Playes*¹ or are printed with no indication of the plays’ full textual production. Therefore, modern printed editions tend to present a few select texts in isolation from the larger context of Cavendish’s dramatic oeuvre and in doing, so readers are exposed to a limited critical lens from which to read these texts. Often that critical lens is confined to autobiographical and historical topicality that is easily relatable from scholars to modern readers.

Moving beyond historicist readings of Cavendish involves something other than simply satisfying a need, through a few popular texts, to present a historical or autobiographical explanation of Cavendish as an author and public figure who just also

happened to write a few plays. Putting Cavendish's drama in context as a larger body of work beholden to patterns of intertextuality asks readers to consider a more complex response to the plays and Cavendish as a serious dramatist. I argue that the patterns of intertextuality are a product of Cavendish's process for understanding the complex gender politics that govern female bodies. This reading of Cavendish and her plays invites the possibility that there is a larger concern and affect present in Cavendish's drama or a thread that signifies what is at stake for women in a rapidly changing political and social climate: the affect of loss.

2.1 Introduction

*The Sociable Companions; or, The Female Wits*² is the first of five-works printed in the 1668 edition of *Plays, Never before Printed*. Comedic in nature and dramatic function, the play follows three cavaliers who have lost their fortune after the war and their three sisters who, affected by their brother's poverty, are no longer suitable for successful marriages. To reverse their social and financial positions, the women, with the help of their brothers, plot intrigues using their wits against three wealthy men who have profited from the war that has impoverished the disbanded cavaliers. In a series of humorous intrigues, the women cozen the men into marriage, thus reversing their fortunes.

Though the connection between this play in the 1668 edition and Cavendish's earlier edition of *Playes* (1662) is unclear, if there is a specifically intended connection at all, the editions are historical and social reflections of Cavendish's own world, a reflection of the rapid change in her own life and in her own time. In fact, the 1662

edition ends with *Bell in Campo* in which the men are involved in civil war. The 1668 edition begins with a play, *The Sociable Companions*, which takes place shortly after this long war.

Karen L. Raber has argued that these types of topical interconnections are defining characteristics of Cavendish's plays. Raber dismisses the plays as a representation of "women's authorship during the restoration" and instead argues that the plays represent a genre specific to women writers like Cavendish who are "coping with the social, political and cultural disjunctions of her time" (466). Doing this situates Cavendish's writing in a particular historical context for Raber, one that acknowledges how literature constrains the writing to the specifics of women's lived experiences, and in this case specifically, aristocratic women like Cavendish.

Other scholars including Vimala C. Pasupathi and Susan Wiseman have argued that putting Cavendish's works in a similar historical context, without turning that focus into an argument about self-representation, or fashioning, helps readers understand Cavendish's dramatic works as situated within a historical and social discourse³. For Pasupathi, the martial framework of many of Cavendish's dramas contextualizes her anxiety about the civil war and the looming changes in political authority (124). Pasupathi highlights the connections between Cavendish's martial frameworks and those of Shakespeare, using several diverse martial figures to represent authentic subject positions, to validate Cavendish's restoration of certain martial figures, like the ones that have faced similar fates like the one suffered by her husband, William Cavendish.

Wiseman's approach to Cavendish's work is similar in that it focuses on these same representations and contexts of civil war, raises the possibility that Cavendish's work not only reflects her anxieties about the war, as Pasupathi notes, but also whether social mobility is possible within certain frameworks, martial, gendered, and class. Wiseman argues that Cavendish's interest in these frameworks test the parameters of social mobility; thus, Cavendish's characters are often in varying degrees of social change, whether upward, or downward, and how those changes are effected by gender and patriarchal discourse illustrates to Wiseman that Cavendish's plays mark the concern Cavendish faced in her varying social positions.

These scholars pinpoint several interesting yet disjointed frameworks and contexts in Cavendish's dramatic work. Raber argues that reading Cavendish's plays in a purely historical context can help explain some of the peculiarities and disjunctions in her texts like the sections and collaborations within scenes attributed to Cavendish's husband, William Cavendish, Duke of Newcastle. Raber believes that William's function in these moments if the plays are read in the historical context she outlines, matches William's authority with Margaret's authority to remedy his damaged reputation during the civil war. This is a compelling argument. William Cavendish suffered a severe defeat by Oliver Cromwell while attempting to besiege Hull in 1643 and just a year later left England after Prince Rupert ignored his advice and lost the battle at Marston Moor. William Cavendish fled England, a decision that caused the king and Prince Rupert to interpret Cavendish's move as an abnouncement of their cause. Thus, repairing his reputation while in exile became crucial for William (Raber 465). The

frameworks and the content do connect and unfold within this historical context, but more importantly, it justifies reading Cavendish's plays as intentional in their interconnectedness like in the case of *Bell in Campo* and *The Sociable Companions*.

Though the actions of the plays are widely different, Alexandra G. Bennett's introduction to her published editions of *Bell in Campo* (1662) and *The Sociable Companions* (1668) reveals an interesting depth to the works as she highlights the relationship between the effects of, and after, the wars and the historical connection between Cavendish's own experiences after the Interregnum.⁴ Continuing with the connections established by earlier Cavendish scholars like Raber and Wiseman, Bennett presents a rather innovative way to read these texts in conjunction by clearly outlining the dramatic patterns of plots and subplots in each work and even asserts that *The Sociable Companions* forms a fitting sequel to *Bell in Campo*, acknowledging that the connections between the texts go beyond the war itself (14). In fact, Bennett thinks we need to look closely not just at the historical context, but we need to focus on the individual conduct of each work.

In her essay, "Fantastic Realism: Margaret Cavendish and the Possibilities of Drama," Bennett begins the work she fulfills in her edited collection mentioned above. What intrigues Bennett about Cavendish's texts and specifically these two dramatic texts are not only how similar they are and how carefully their narrative framework intertwines, but how each character is developed against a myriad of social contexts. Bennett argues that this is possibly Cavendish's fascination with her dramatic writing: "what seems to interest her in her drama, as in her public conduct, is the wide range and

variety of behavior employable by unique, separable individuals set against certain societal expectations” (180). Echoing the critical scholarship of Wiseman and Raber, Bennett critiques Cavendish’s use of and development of certain dramatic contexts and characters to examine Cavendish’s interest in how fickle these expectations are, but also how powerful they are and how each reacts within these frameworks to understand her public image. Bennett comes back to this reading in her introduction to her edited collection, but this time Bennett marks a clearer connection between the effects of the war in *Bell in Campo* and how Cavendish cleverly follows that path to highlight and criticize patterns that emerge in *The Sociable Companions*.

Just like *Bell in Campo*, the women and men in *The Sociable Companions* are displaced socially, in this instance as an effect of the war between factions, and the play relies on a subplot to examine contrasting representations of female subjectivity, but Cavendish carefully and comically illustrates, at least according to Bennett, what happens to the socially displaced, what happens to all the wealth generated during the war (it has funneled into a few particular areas after the war), and what happens to women when their lives are altered by tragedy and loss. Bennett brings a depth to Cavendish’s plays that aren’t always present in our academic criticism of Cavendish’s dramatic work. Instead of strictly focusing on the historical relationships or impacts, Bennett connects the dramatic work of Cavendish through not only the dramatic elements that seem to interlock, like the fascinating subplots of each work, but also by reading the texts as part of a larger conversation on the questions of sociability for women in time of war. Taking this a step further, the framework of *The Sociable*

Companions mirrors that of *Bell in Campo* and understanding why can broaden our perceptions of what Cavendish is exploring in her plays even more.

In *The Sociable Companions*, Cavendish juxtaposes the main plot featuring Peg Valourosa, Jane Fullwit, and Anne Sencible with the plot of Mistress Prudence and the subplot featuring Madam Informer, a widow who is tricked into marrying an old and disguised Dick Traveller. Mistress Prudence's father, Master Save-all, retained his land and money because he chooses not to fight, or choose sides in the war. Thus, Mistress Prudence is a desirable marriage prospect. Asked by her father to marry, she demands the right to choose her husband, which her father allows. The action of the main plot featuring the sisters' weaves with the progression of the Fortune-seeking suitors who attempt to woo Mistress Prudence.

In Bennett's view, this plot featuring Mistress Prudence and the subplot featuring Madam Informer, in conjunction with the subplot featuring Madame Passionate in *Bell in Campo*, provides another intriguing connection between the two plays. The implication is that Cavendish uses these devices like the subplot and the interlocutor in both Madam Informer and Madame Passionate to introduce a challenging and sophisticated alternative to the main scenes and plot.

Bell in Campo is a play in two parts. The main plot follows two warring kingdoms, the Kingdoms of Faction and Reformation. When the men leave to fight for the Kingdom of Reformation under the Lord General, the women decide to accompany the men to battle. When the women are removed from the warfare, they decide to take matters into their own hands, and under the guidance of Lady Victoria, wife of Lord

General, the women dominate on the battlefield and win a great victory. In return, the King grants the women domains of their own within their social spheres. This main plot is juxtaposed with a subplot featuring the widows' Madame Passionate and Madame Jentil.

The fate of Madame Passionate contrasts with the other women in *Bell in Campo*. In this subplot Cavendish presents a harsh view of fortune-hunting suitors and marriages through the older widow who is exploited by a young suitor leaving the older woman distraught and full of regret and void of any of the rights bestowed upon the victorious wives, or the honor of the selfless death of Madame Jentil, a widow whose husband perished in the war. Jentil has a tomb erected in memory of her husband, and their marriage, shutting herself inside to die at his side. The fortunes won, the changes in the social hierarchy within the female ranks of the victorious women, and the images of female virtue and victory left by Lady Victoria and the "Heroickesses"⁵ are juxtaposed against the stagnant ruins of a socially conservative view of marriage and women's role in marriage and politics. The subplot presents two crucial questions: is active participation in contemporary matters like war the only way for women to advance socially, and what happens when men fail to uphold and maintain control and the power they invest in themselves through political and social acts like war and marriage?

These questions serve as a fitting beginning for how we read the exploited and distraught cavaliers and their sisters in *The Sociable Companions*. Absent from this play is the honor and praise won by the "Heroickesses,"⁶ their ability to challenge their prescribed roles in political and social forums, roles that are gendered, and the domestic

and social rights bestowed by the King. At the end of *Bell in Campo*, “All the Female Souldiers cried out, God Save the King, God Save the King” after the “Acts” bestowed on the Female Army by the King are read aloud:

Our gracious King hath caused to be enacted, as First, All the Chief Female Commanders shall have a place, as every Lords Wife shall take place of an Earls Wife that hath not been a Souldier in the Army; every Knights Wife before a Barons Wife that hath not been a Souldier in the Army; an Esquires Wife before a Knights Wife; a Doctors Wife before an Esquires Wife that hath not been Souldiers in the Army; a Citizens Wife before a Doctrs Wife; a Yeomans Wife before a Citiziens Wife that hath not been a Souldier in the Army; and all Tradesmens Wives that have been Souldiers in the Army shall be free in all the Corporations in this Kingdome, these Acts during their lives and all the Chief Commanders shall be presented according to their quality and merit. (5.20)

What the King enacts are possibilities for social advancement for the Female Army. An important victory, yes, but a victory for a few and not for all. The King, however, enacts another set of rules directed solely at Lady Virtue for her role as leader. These acts include letting her wear a Laurel Garland always, her likeness carved in brass, and enjoy a place next to the Kings Children (5.20). One act is important for our discussion and may help connect the plays together to explain Cavendish’s shift in *Sociable Companions*. In the sixth act, the King also decrees, “That all those women that have committed such faults as is a dishonour to the Female Sex, shall be more severely punished than heretofore, in not following your exemplary virtues, and all those that

have followed your example shall have respective honour done to them by the state” (5.20). In the honoring of Lady Virtue for her exemplary role and leadership, the King enacts a further punishment on the female sex for all those women who did not follow Lady Virtue.

What remains in *The Sociable Companions* is a spectre of these victories and acts that haunt the action of the drama by regarding the women’s’ social displacement as a consequence of their sex.⁷ The King’s resolutions are verbal acts without embodiment. The rights won are useless to the women who are unable to participate in such social and domestic spheres because their worth is tied to the worth of their brothers or fathers, but who manipulate the parameters of how women can participate in an already highly structured and controlled patriarchy and social class. There is a real sense of loss at work in Cavendish’s play, and loss may be the spectre that that haunts Cavendish’s dramatic works.

2.2 Review

Breaking from established historical criticisms of Cavendish’s dramatic texts, I am not interested in reading Cavendish’s dramatic production in a vacuum where each play is read and analyzed as a single entity. How women participate in the structures that are constructed for and around them and their bodies, and how they are involved in testing these structures is an important connection between the two works, and is a connection that extends to other plays in both editions. The impact of my discussion here should be taken to represent a larger system of criticism that extends to all of Cavendish’s dramatic texts. Thus, if we are to view *The Sociable Companions* as a

“fitting sequel to *Bell in Campo*,” and I think Bennett is right that the framework is a fitting basis for discussion, we also must consider that how the women participate and engage in/with the range of social transformations presented by rapid cultural and political shifts in power structures will highlight another interesting connection between the plays, and possibly between the two editions on a larger structural/dramatic level.

In fact, just considering the main plots, the victory of the wives in *Bell in Campo* and the victory and marriages in *The Sociable Companions* are won/performed through the language of the law, through the citation of a norm that values and regards women as properties within a domestic and social space. In the former play, it’s the King’s proclamation that gives/bestows the rights and privileges-listed as acts that govern-of social and domestic spheres.⁸ For the latter, it’s the manipulation of the courts and the laws that bind women, that provides a way to advance the sisters’ social positions and to alleviate their impoverished economic fortunes and the fortunes of their brothers. In fact, each sister utilizes different courts to suitors in marriage. And though it’s the relationship to the law that connects these plays, the language of exchange in which the women’s sociality is debated and negotiated is quite different. There’s also something about the performativity of the law that is acknowledged in *Bell in Campo* and expanded in *The Sociable Companions*. The utterance of the proclamation and the language and citationality of gendered norms, norms that are understood as gendered and repeated for effect, engenders a complex relationship between how women negotiate within (within as a product of and as actors within) social and domestic spheres/structures and

performances. Even when the “ideal” is achieved, that achievement is as hollow and stable as the statue of Lady Victoria, an empty monument that will crumble and fade.

Amy Greenstadt notices this pattern in her work on Cavendish. Her conclusion argues that even when Cavendish exhibits what we might suggest as a type of female autonomy, this “independence is a fantasy of social transcendence impossible to achieve” (161). This is because any such independence comes at the cost of an exclusionary position. As Greenstadt notes, even Cavendish’s self-representation as an authority is from an exclusionary position as a woman, as an exiled aristocrat.

Cavendish’s subjectivity as a writer and her authorial positioning signals how the fluidity of such structures presents a rather difficult dynamic for women like Cavendish. The difficulty, I believe, stems from the rather complicated relationship between the representations of performativity in Cavendish’s writing. This complication, is what makes *The Sociable Companions*, such a singularly important text. Not only does Cavendish navigate these problems through legal courts via female bodies, but the acts and citations reflect a nuanced understanding of how words can signal freedom and injustice at the same time.

Marian Wynne-Davies has recently argued for a similar evaluation of the legal discourses throughout *The Sociable Companions*.⁹ Wynne-Davies astutely recognizes an important shift in the relationship between the representations of sexual assault and rape in the writings of William and Margaret Cavendish and examines how this change is reflected in contemporary legal discourses ranging from Thomas Edgar’s *The Lawes and Resolutions of Women’s Rights* (1632) and Matthew Hale’s *History of the Pleas of the*

Crown (1678). The shift in discourse that recognizes rape and sexual assault as a form of theft, or abduction to a form of sexual assault and violence with recognition of non-consent as a basis for charges reflects a significant social and legal change.

Wynne-Davies argues that though the language is still gendered, “language that remained was still based on assumptions about women’s honor and chastity,” Margaret Cavendish’s writing begins to show how women could begin to “astutely overturn patriarchal prejudices of the law” within the rapidly changing legal discourses through arguing for justice via equality (45). Perhaps the most important changes, as Wynne-Davies notes, is the recognition of an embodied speech for, or, by victims of sexual assault or rape as a basis for evidence of violence and non-consent as women were now able to vocalize their allegations and participate in the legal process. A shift in the language of abuse, rape, and subjectivity in gendered relationships within the legal system becomes a matter of importance that Cavendish dramatizes throughout *The Sociable Companions*.

Examining this shift further in the early formulations of the definition as presented by William Cavendish in his play *The Country Captain* (1641) and the later shift as explored by Margaret Cavendish in *The Sociable Companions*, Davies shows that even though the legal discourse changes rapidly, women writers like Cavendish continually interrogate the effects on, and the abilities of, women within the emerging discourse of legal subjectivity, an important analysis for understanding Cavendish’s focus on legal discourses in *The Sociable Companions*. Davies sees the intrigues performed by Peg Valourosa, Jane Fullwit, and Anne Sencible as an indication that they

understand and can employ these citations for their ends. More importantly, the three women do so within different courts, or spaces regulated and ruled by such discourses.

From the spiritual, to the temporal, to the literary, and finally the equity courts/discourses, the women challenge assumptions regarding female honor by employing the discourses that have and continue to bind women's bodies to men through discourses of rape and violence.¹⁰ The fact that they do so through dialogue that is deliberative in nature and through language newly available to women within the court system is significant in that it clearly highlights a new and potentially powerful space for women to directly confront the changing social and legal discourses. Though Wynne-Davies' argument primarily focuses on the historical shift, her analysis of Cavendish's contrasting use of moral and secular courts and the ways the women employ these legal discourses and social dialogues regarding marriage for their own ends demonstrates a radical awareness of the changing discourses governing women's bodies.

As powerful as these moments are, it is still important to recognize that in the process of challenging and employing these new discourses, as Wynne-Davies notes, the women exchange, or at the very least, reinforce a certain emptiness in such legal liberties. As discursive as the intrigues appear for Wynne-Davies, it remains that Cavendish acknowledges a give and take and that even these evolving discourses are highly embedded with, and regulated by, patriarchal prejudices that are far from being overturned. This, I argue, is a key intervention in the examination of Cavendish's use of (and play with) legal discourses and brings the connections between her texts, *Bell in Campo* and *The Sociable Companions* into sharper focus. Cavendish's drama is a

dialogic in nature. Her characters learn how legal discourses affect gendered bodies specifically and they take this new knowledge and apply it to suit their needs.

Wynne-Davies' argument traces an important change for how we should read Cavendish's play. The level of linguistic awareness displayed in her text reflects Cavendish's awareness of contrasting discourses of such concepts as female autonomy and patriarchal domination. Nevertheless, the larger and more radical implication that would suggest in any way the women in the text "control their own lives," or that "the voices of the women in Margaret Cavendish's post-war plays demonstrate a growing independence in which women are able 'to make a lawful Choice' for themselves" requires a nuanced reading of the gender politics at play in these scenes (Wynne-Davies 42, 46). The progressiveness of such a reading is undercut by the plays' dramatic resolution and recuperative ending, a common trope in Cavendish's work, and by the complicated gender politics that exist between the ways the women are in control using legal discourse and recognizing the same discourses through which the women are controlled.

In the same way that Cavendish's external gender performances can be idealized as transgressive/subversive, so too are the legal and performative discourses Cavendish employs in her texts through her characters. Part of what makes this reading so strong and yet so difficult to challenge in a productive way is that the gender performances and politics at play in the text are conflated, or even mapped onto Cavendish herself.¹¹ Current Cavendish scholarship continues to read Cavendish's textual production alongside her political and social work with the hopes of constructing a more precise

picture of Cavendish, the author. Thus, any subversive tones in her plays get translated as Cavendish herself being subversive or any faults within her work become representative of Cavendish's failings. It is difficult in modern criticism to separate Cavendish the person, Cavendish the author, and the scholarly construction of Margaret Cavendish, Duchess of Newcastle.

I challenge particularly modern, or progressive readings of Cavendish's play as being subversive, or transgressive in a tangible way, by insisting that any full assessment of the gender politics in Cavendish's work must also consider the normalizing moments of gender expression and performance. The recuperative endings of Cavendish's plays, endings in which any subversive or transgressive acts are nullified by a re-establishing of social and cultural norms, are often difficult to consolidate into the more radical feminist, or proto-feminist, and gendered readings. Whether they are not included at all in the discussion or explained away as a necessary and shared pattern for writers in the early modern period, we must re-evaluate those moments and apply the same rigorous reading of gender as we must the external and celebratory moments. The recuperative endings are a barrier to such progressive feminist and queer readings. Thoroughly engaging with these moments where Cavendish seems to halt the subversive aspects of her own text will expand our understanding of the complex relationships between the work Cavendish is doing on gender and it will give readers of Cavendish especially, a clearer understanding of just how well Cavendish understood her position as a woman, author, spectacle, scientific thinker and the language that acted upon her and other women in her position.

The recuperative or heteronormative moments in Cavendish's texts, show a remarkably delicate awareness of the affect of gender; it at once recognizes and internalizes the subversive/transgressive/celebratory situational disruption performed through her characters with the universalized/normalized violence and despair of gender performativity, which is woven into Cavendish's plays. Though her characters often perform these disruptions, we must be careful not to apply, or extrapolate these acts beyond the text to Cavendish herself. What often seems subversive, I argue, is Cavendish's attempt to understand the performativity of language. It is important not to think of this as good, or bad, representative of early feminist or not feminist arguments, but rather as a recognition of the complexity within which both aspects coexist¹². The disruptions are critical, but so too are the moments in which normativity is cited, and is often done so with violence. To not privilege anti-normativity, the work of "undoing" gender must consider the complexity of gender performativity (Butler 18). This is not meant to argue that gender can be un-done, but rather is used to express a goal of gender work, which seeks to overturn patriarchal dominance completely. The subplot featuring Mistress Prudence makes for an interesting example, as the next section demonstrates.

2.3 Cavendish and the Court

In *The Sociable Companions*, Peg Valourosa, Jane Fullwit, and Anne Sensible, with the help of Madam Informer and a band of now destitute cavaliers including their brothers Captain Valour, Will Fullwit, and Harry Sencible, design intrigues to cozen the wealthy Usurer Get-all, the Lawyer Serjeant Plead-all, and Doctor Cure-all into marriage. By using the moral and ethical court systems, the women successfully trap the

men into marrying them. Though the women use their wit to fool these men, their new prospective husbands forgive them, admit that they will enjoy being married and the women's brothers are given handsome rewards from the three men. There is another subplot featuring Dick Traveller who is made to look like a young man to convince a rich but nearly blind old woman to marry him. Harry Sencible dresses as a chambermaid to help pull off the intrigue, which is successful. I will come back to this plot as it is distinguished among the other plots in that, in this case, there is no help, no prospect of independence, or redemption for the widow, or women in her position.

The subplot featuring Mistress Prudence is woven throughout the play and provides the ending to the comedy. Her father, Master Save-all, did not show his valor during the war as the other men did, his valor, in fact, was not being so prudent to want to prove his masculine valor, and thus he has kept his fortune, unlike the other men. Save-all allows his daughter to choose who she will marry to his "grief or comfort" and her "own happiness or unhappiness" (*Sociable Companions* 2.3). Throughout the play, Mistress Prudence is approached by a range of young suitors all of whom she rebukes until she finally accepts to marry an older man who promises to give her all his wealth and ask for nothing in return.

What makes this subplot particularly interesting is that it concludes the play. Instead of ending with the successful plots of the women and their brothers, Cavendish ends the play by staging a public assembly in a "Publick Hall, or Pleading-Court" in which the young suitors take one bar while the Mistress Prudence and her Old Suitor take the other (5.3). Wynne-Davies notes that the setting and terminology in this final

scene signal a type of case that would be heard in the Courts of Equity where an accusation is raised by a plaintiff and the defendant provides a rejoinder all which are heard by a Judge at “the bar” (44). The scene begins with a young suitor who questions the right of Mistress Prudence to marry an older man over younger suitors and ends with the lady’s refutation of the suitor’s claims while expressing her right to marry the man she has chosen.

There are a few key points to consider within this final scene; in fact, this final scene is so important that I will focus on this last act entirely because it acts as a thread to pull all the other scenes into this one moment, and onto this one judgment. It is not common for Cavendish to end a play with a subplot; in fact, none of the other plays in *Plays, Never before Printed* (1668) end with the subplot, nor does *Bell in Campo*.

All the bridal couples are present at the public assembly to hear Prudence answer the charges spoken against her by the young suitor, but there is no Judge. The young suitor speaks and the lady answers. The epilogue, however, presents the reader with the Lady’s [Cavendish] desire:

The Sociable Companions we hope do fit
Your Judgments, Fancies, and your better Wit:
This Lady is Ambitious, I dare say,
That all Her hopes is, That you’ll like her Play.
Which favour, She esteems at a high rate,
Above Title, Riches, or What’s Fortune’s Fate;
She listens, with a trembling ear; She stands

Hoping to hear Her Joy, by your glad Hands. (Epilogue to *Sociable Companions*)

The Lady, our narrator of the epilogue, tells us, hopes the play fits the readers' judgments, fancies, and wit and hopes that we like the play. This epilogue stands in contrast with the prefatory "To the Readers," in which the author claims not to have written the plays for any reason, but for "my own pleasure, and not to please others: being very indifferent, whether anybody reads them or not; or being read, how they are esteem'd" (Prologue to *Plays, Never before Printed*). The distinction between what the narrator designs as the hopes of the author, and Cavendish's desires as presented to the readers, is a critical reflection on the difference between the judgments of Cavendish, the author, and Cavendish's texts.

Andrew Hiscock outlines this familiar territory of reader and audience interjections in Cavendish's work. As Hiscock illustrates, Cavendish is no stranger to this type of interjection in her drama and this familiar pattern may be an essential element and expectation in her writing one in which Cavendish plays with through the disorderly moments that force readers to interrogate Cavendish's work and their expectations. Although Hiscock goes so far as to argue that Cavendish challenges cultural expectations and subverts feminized positions and expectations, a position I disagree with because of his unwillingness to consider disorderly women as anything but inherently subversive actors for Cavendish, his larger context is intriguing. If Cavendish is acutely concerned with her readers' interaction and questioning of her work, then this means we need to consider these moments of interjection more carefully.

What the epilogue reminds the reader is that there are cases that still need adjudication in relation to *The Sociable Companions*. The first would be the judgment of the main plot, of the bridal couples. Though the women and their brothers have used the court systems and legal discourses in their favor, the success of those cases rests upon the judgment of the final scene.

The second judgment then is that of Prudence's answer to the suitor's claims in the final scene. The young suitor begins by arguing that Mistress Prudence has done injury to them and herself in her choice because the older suitor could not love her as she deserves, for he is old, his hearing, his eye-sight, and his strength are decayed and that "it is not to be suffer'd that Old Men and Women should Marry Young Persons; for it is as much as to tie or bind the Living and Dead together" (5.3). He concludes by pleading that the union is not lawful and that the choice is in fact disadvantage to both Church and State.

For the young suitors, the crime is that they must suffer because a woman has chosen to defy nature and corrupt a system that privileges male youth. In her answer to the young suitors' claims, Mistress Prudence begins with the claim that her choice is a cause of injustice: "as for the Injustice he accuses me of, I utterly deny that I am guilty, for to make a lawful Choice is no Injustice to them; and to refuse a young Man before an old and wise one, is no Injury to myself" (5.3). Prudence's answer is clever and clearly, distinguishes the difference between injustices done to others and injuries done on thyself. But her answer also reveals a rather complicated judgment. Though she claims her "lawful choice" is not an injustice to the young suitors it doesn't mean it is not

injurious and so too with her answer that she has done no injury to herself, it does not mean that it was not an injustice. Mistress Prudence articulates the difficult position, socially and legally, for women concerning marriage. It is at once/can be legal and beneficial, but it can also be an injustice and injurious.

Her first answer, though brief, has significant repercussions for the bridal couples, and the main plot of the play. In fact, in some ways, Cavendish's subplot puts the other plots and intrigues on trial. The intrigues that allow for the formation of the bridal couples finds a judgment in Prudence's answer. The young women have cozened the older and wealthier men into marriage and have done so through conceits and manipulation of legal, ethical, and moral courts. Where Mistress Prudence has made a lawful choice, the women have forced the wealthy men into marriage. Nevertheless, it's more complicated because the women's actions produce an outcome like Mistress Prudence. The women, choose wealthy men. Prudence answers the charge that her choice and her explicit denial of young suitors is an injustice and injury to them and herself, but in answering the suitors' claims, Mistress Prudence is also answering for actions of the women in the main plot. This is further evident in the answer she provides for the accusation that it is not lawful for her to marry an old man since it is against church and state. Mistress Prudence's response refutes this charge and argues that the choices of women and men in these matters must be valued equally:

Concerning the Church and State, since they do allow of buying and selling young Maids to Men to be their Wives, they cannot condemn those Maids that make their bargain to their own advantage, and chuse rather to be bought then

sold, and I confess I am one of the number of those; for I'le rather chuse and old Man that buys me with his Wealth, then a young one, whom I must purchase with my Wealth; who after he has wasted my Estate, may fell me to Misery and Poverty. (5.3)

Her frank answer poses a significant challenge to the young suitors' claim. It is not against church and state since it is legal for men to purchase wives; thus, when a woman chooses to be purchased, to choose a wealthy suitor, there can be no injustice. Marian Wynne-Davies recognizes this moment as particularly transgressive in that she believes "Cavendish astutely overturns the patriarchal prejudices of the law" in constructing Prudence's response and call for equity in what choice women have in choosing a husband (45). That Cavendish overturns patriarchal prejudices in this scene is hard to reconcile with the argument that women have the right to choose, especially when they are choosing based on the assumption/legal standard that defines women and their bodies as property for sale and purchase. That is not to say that there is not an exciting challenge here to the legal standing.

To fully understand Cavendish's use of the law and legal debates in this text, it may help to return to the epigraph that began this section to better. Judith Butler's *Antigone's Claim* is an attempt to recapture the figure of Antigone from the theoretical trapping of Hegelian and Lacanian criticism. In Butler's analysis, Sophocles' *Antigone* is a crucial text in the figuring of sociability and kinship. Antigone is caught in between the rule of sociability and the rule of kinship. Unlike Lacanian and Hegelian criticism, Butler argues that the social and kinship are not separate. Antigone's actions and her

choices are reflected in this positioning. Antigone uses the normative structures that define her position with Creon. In her defiance of his word, she uses the same language to define and protect her actions, but in doing so, she gives up any autonomy and freedom.

Like Butler's tragic Antigone, Cavendish similarly positions Mistress Prudence as emblematic of the ties between social and kinship structures that define an individual's ability to act. Caught between her social position and her kinship with her father and the other bridal couples, Prudence has no choice, and in fact, desires, to use the authoritative position in the courtroom to defend her actions and choices. In doing so, she relegates her autonomy to the legal discourses that refuse her authority and define her body as property to be bought and sold. What would seem like a moment of subversion and female independence becomes a traumatic re-positioning of the same patriarchal power that forces her to make a choice in the first place. Her words are never her own.

That Mistress Prudence recognizes the discourses on women's bodies as commodities within the legal system is important and is the beginning of a foundational shift in articulating the complex gender dynamics that bind women in patriarchal courts and discourses. But that recognition comes with a disturbing realization that the limitations to a female autonomy, to the freedom of choice, are locked in a system of exchange: bodies for money. This has been the case throughout the entire play. The intrigues were designed to manipulate legal discourses and courts that recognize not women's rights, but women's bodies as a site for exchange. In the end, Mistress

Prudence answers the charges laid against her and invites the bridal couples to the church with her to get married. The young suitors are left with nothing; the women are all married, the brothers of Peg, Jane, and Anne have all received recompense for their parts in the deceit while Dick Traveller successfully marries a wealthy old woman and increases his wealth in return.

The subplot featuring Madam Informer and Dick Traveller is an interesting intersection in this conversation. The sisters and Mistress Prudence learn how legal discourse affects their ability to move socially but Madam Informer refuses to change and learns a very different lesson. If Mistress Prudence is given the opportunity to pick a suitor and even further is given an opportunity to defend herself amidst accusations made by her suitors, the subplot seems to play out a different and dangerous probability: the deceptive perception of choice. Cavendish carefully constructs a counter-narrative with Madam Informer and Dick Traveller.

Early in the play, the sisters ask Madam Informer about the art of courting and if men and women ever court in secret. Madam Informer tells the sisters of how she has seen many a man and women deceived by courting “incognito” and tells them that often the courting is done as an “Allegory for Love” (2.1). These sisters use this information to design their deceptions, but in the process, help their brothers design the deception for Madam Informer who will be tricked into marrying Dick Traveller in darkness so as not to give away his old fact. Dick Traveller covers his aged face in makeup to fake the appearance of youth. The widow is tricked into believing she is making a choice to marry a handsome young man and she never catches on to the deception. She continues as if she has

made the right choice. Heading into the final scene with Mistress Prudence, readers are presented with a series of deceits or allegories for love as Madam Informer might say. How we interpret those in connection to Mistress Prudence, and her choice is difficult.

There is no judge to validate the final scene. Rather, the reader is asked to judge Mistress Prudence and the women of the main plot to determine the success of the plots and the play. Cavendish places herself as subject to her own play. In fact, with the epilogue, not only are the readers to act as judge, but they are also asked to answer a deceptively simple question: are you happy with the play, or, and perhaps more importantly, is it satisfying? The question, and its place in the epilogue is meant as a reflective moment for the reader and can be regarded as a poignant question for the issue of gender performativity in the text. Is the play satisfying? Do the gender politics and performative affects at work in the play satisfy the judgment, fancy, and wit of the reader?

The epilogue poses an important and difficult interpretive act posed on behalf of the author by the narrator with each reader bringing their own interpretations. The narrator is invested in making sure readers question the value of the text, "*The Sociable Companions* we hope do fit Your Judgments, Fancies, and your better Wit." Cavendish's preface to the readers, on the other hand, argues that she "regards not so much the present as future Ages" ("To the Readers" *Plays, Never before* 1668). Cavendish offers herself as an author who is looking forward. She does care how future ages will respond to her texts. If it is Cavendish's intent to write for the future Ages then the epilogue, which now asks us to value the text, to adjudicate its success and its designs, means the reader

must consider the historicity of the performances and the discourses as the foundations of Cavendish work. That foundation is Cavendish's work on gender. How readers consolidate these views will determine whether the play is satisfying, or is a disappointment.¹³ That the play can be both, I argue, is not out of the realm of possibility and, in fact, signifies the affect of gender politics at play in this text and the larger collection of plays.

2.4 Looking Forward

The final scene of Cavendish's *The Sociable Companions* reflects the intersecting problems inherent within gender politics and performativity for Cavendish and gestures toward a thread in early modern women's writing. In the victories, or subversions represented by the external performances and transgressive discourses women throughout the play rests what Judith Butler articulates as a type of loss in her book, *The Psychic Life of Power*. By examining melancholia and gender, Butler shows the complex relationship that exists between loss and gender formation and notes that loss, and the elision of same-sex possibilities, is connected and crucial to the formation of normative gendered identities, but that loss is also the basis for non-normative identities (24). In the formation of the normative gendered identities and through the recuperative endings in her texts, Cavendish articulates and reflects upon a similar type of loss, a loss she recognizes and performs a "gendered idealization and its radical uninhabitability," as Butler posits in her theory of performed identities (24). This is a crucial aspect of all gender performativity and one that is lacking critical attention in the scholarship of early modern women's writing.

Heather Love makes a case for a queer historiography that recognizes the importance of loss for queer subjects and to not ignore, or overlook “the negative, shameful, and difficult feelings that have been so central to queer existence in the last century.” While Love’s argument is directed at Radclyffe Hall’s *The Well of Loneliness*, her call to recognize loss as a queer affect is a productive practice for early writing like Cavendish’s. In fact, part of what scholars have read as queer in Cavendish’s texts are the moments in which gender identity is at once ambiguous yet regulated, moments where gender identity is subverted yet normalized. Understanding loss as a performative affect makes these moments recognizable, makes them the citation that is repeated, as part of that queerness in Cavendish’s writing and thus highlights the hitherto ignored aspects of shame and loss that are reflected and challenged in Cavendish’s affect of gender.

Taking the final scene again with this in mind, the answers from Mistress Prudence are articulating the performative affect of gender, one that understands and recognizes successful distributions of gender roles and expectations while also recognizing the sometimes violent, normalization of gender citations. In her legal deliberation that recognizes women as equal with men in the ability to choose a husband, and to be able to voice one’s own defense, Mistress Prudence idealizes the gender politics of a legal discourse, but does so by allowing her identity, and that of the other women, to be subsumed in the same discourse, which values women as property. In her victory, she losses, and so do the other women, but this dichotomy is not always regressive, nor should it be read that way. Rather, these moments, which read as loss,

when identities and transgression/disruptions are reestablished as normative, does not take away from the subversive and radical work Cavendish is doing in relation to gender politics; her gender politics are not always regressive, but it is there, and it's a loss that is felt throughout her texts, and that deserves recognition as an essential element in the representations and gendered affects in women's writing.

NOTES

¹ All references to *Bell in Campo* are from the *Early English Books Online* facsimile of Margaret Cavendish's *Playes, written by the Thrice Noble, Illustrious and Excellent Princess, the Lady Marchioness of Newcastle*.
http://gateway.proquest.com.ezproxy.library.tamu.edu/openurl?ctx_ver=Z39.88-2003&res_id=xri:eebo&rft_id=xri:eebo:citation:11861873.

² All references to *The Sociable Companions* are from item C3447 of Margaret Cavendish, *Plays, Never before Printed*. London: A. Maxwell, 1668 housed at the Chawton House Library Special Collections.

³ See Vimala C. Pasupathi, "Old Playwrights, Old Soldiers, New Martial Subjects: The Cavendishes and the Drama of Soldierly," *Cavendish and Shakespeare, Interconnections*. Eds. Katherine Romack and James Fitzmaurice (Hants: Ashgate, 2006) 121-146, and Susan Wiseman, "Gender and status in dramatic discourse: Margaret Cavendish, Duchess of Newcastle," *Women, Writing, History 1640-1740*, Eds. Isobel Grundy and Susan Wiseman (Athens: The University of Georgia Press, 1992) 159-177.

⁴ Although Bennett illustrates several these connections she does not provide an analysis of how we might interpret, or understand their impact on Cavendish's larger body of work. Her questions and notes about these comparisons in her introduction to the edited collection are meant to intrigue the reader rather than to present a definite analysis.

⁵ Cavendish uses this term in *Bell in Campo* to describe the Amazonion-esque warriors lead by Lady Victoria.

⁶ In Act 5 Scene 20 (631-632), Cavendish writes as a part of their victory celebration, the women are granted "privileges" bestowed by the King. These privileges alter the social positions of every female warrior and place them in an aristocratic hierarchy with the Chief commanders taking the top rank.

⁷ I don't necessarily believe that the women, the Heroickesses and Lady Victoria in *Bell in Campo* fare much better. The praises of the King, the resolution and re-ordering of social ranks within a gendered social hierarchy, and the brass statue of Lady Victoria, placed within the city walls, re-situates the women within the dominant established hierarchy of the male aristocracy. The resolutions, like the brass statue of Lady Victoria, and I believe the image of Jentil dying within the marble tomb, are impotent and hollow, left to desolation and decay.

⁸ Cavendish, *Bell in Campo* (5.20, 631-632): included are acts that allow women to keep the purse, sit at the upper end of the Table, above their husbands, they can wear what they want, they shall eat when they will and of what they will, that they shall be of their husbands' council, but also "that all those women that have committed such faults as is a dishonor to the female sex, shall be more severely punished than before, in not following your exemplary virtues."

⁹ See Marian Wynne-Davies, "'Fornication in My Owne Defense': Rape, Theft and Assault Discourses in Margaret Cavendish's *The Sociable Companions*," *Expanding the Canon of Early Modern Women's Writing*, Ed. Paul Salzman (Cambridge: Cambridge Scholars Publishing, 2010) 34-48.

¹⁰ Wynne-Davies goes into more detail regarding the different types of court utilized by the sisters and by Prudence to investigate how each woman uses a different court system and the language of each court to “win” their case. Davies’ ultimate point seems to be that this shows how well versed Cavendish was in the language of rape and I agree with Davies, but I’m not sure these moments are as powerful as Davies would argue.

¹¹ For an example of this scholarship, see Lisa Walters, “Gender Subversion in the Science of Margaret Cavendish,” *Early Modern Literary Studies* 14 (2004): 13.1-34, Susan M. Fitzmaurice, “‘But, Madam’: The interlocutor in Margaret Cavendish’s writing,” *In-Between: Essays & Studies in Literary Criticism* 9.1-2 (2000): 17-27, and Joyce Devlin Mosher, “Female Spectacle as Liberation in Margaret Cavendish’s Plays,” *Early Modern Literary Studies* 11.1 (2005): 7.1-28.

¹² While the term “proto-feminist” is regularly used to reference Cavendish’s politics and feelings toward social and cultural change for women by gender theorists, I do not. The term is limited in its usefulness because “proto” connotes primitive or is a label placed upon someone and Cavendish seems too conscious of her own self construction for that label to feel comfortable.

¹³ The determined value of the play, though couched in the terms of satisfaction, a hope that the reader like the play, or our dissatisfaction, is not found, or validated in those terms. Rather, the values are determined by how we understand and read the gender politics within the play and to what extent those politics satisfy, or disappoint the work on gender Cavendish is engaged in in the collection of plays.

3. MARGARET CAVENDISH'S PERFORMATIVE AND DIALOGIC ACTS:

DRAMA AND THE SCIENCE OF GENDER HYBRIDITY

*Those Female Rights by Woman long maintain'd,
And by sever unnat'ral Usage strives,
To make us Slaves to Slaves instead of Wives;
Shame on our SEX if tamely we submit,
To cringe like Spaniels at our Husband's feet,
And obey those we justly should despise,
As Cow'rdly Victims conquer'd by our Eyes,
Who us'd to Creep and Fawn with Cap in hand,
To Beg those Favours they would no Command;
But if, like me, you'll solemnly Abjure
Man's Rule, and all his base pretended Pow'r,
And with my Resolutions but Agree,
We'll soon pull down their upstart Tyranny,
The Hardships Woman suffers we'll remove,
And make them Dread our Wrath, and Court our Love.*

Wedlock a Paradise; or a Defence of Woman's
Liberty Against Man's Tyrrany (1701)

Affects require us, as the term suggests, to enter the realm of causality, but they offer a complex view of causality because the affects belong simultaneously to both sides of the causal relationship. They illuminate, in other words, both our power to affect the world around us and our power to be affected by it, along with the relationship between these two powers.

Michael Hardt

Margaret Cavendish, Duchess of Newcastle, published eleven unique texts in her lifetime. This does not include second and third editions, a Latin translation of *The Life of William* (1668), and multiple revisions of texts like *The Blazing-World* (1666 and 1668), *Philosophical and Physical Opinions* (1655 and 1668)¹. When we include her revised texts, and we should since her second and third editions often looked nothing like the original texts it expands to twenty-four texts in her lifetime. Of those twenty-

four, eleven texts are related to the genre of philosophy and science; five are related to poetry, biography, epistles and orations; and two dramatic anthologies.

The philosophical, scientific, and literary works of Margaret Cavendish are a beautiful mixture of natural philosophy, scientific and mechanical skepticism, theoretical and practical methodologies/critiques that interrogate philosophical, social, and scientific discourses and the production of normative language of intellectual life during the seventeenth-century; they are literary texts as much as they are scientific texts or treatises. And even though Cavendish's scientific and philosophical writings outnumber her other literary and dramatic texts, contemporary scholarship lacks significant discussion these works intertextually.

Our view of Cavendish as an early modern philosopher has been shaped by our humanistic approach to her work that insists on classifying and documenting her use of genres and reliance of literary fancy to examine her scientific discourses. As Stephen Clucas notes, scholarly endeavors are caught in a constant battle between apologizing for Cavendish's "lack" of literary and philosophical mastery' and thus always attempting to legitimize her work by highlighting her use of and critique of literary traditions (1). It's not that a humanistic approach to Cavendish's philosophical texts isn't appropriate, or that it can't be productive in how we read and understand her work in that particular tradition, or discourse, it's that our attempts to save Cavendish's from obscurity, or from a perceived inadequacy and critical engagement with serious scientific discourse, diminish Cavendish's work and her identity as a philosopher and author while at the same time limiting the scope of our humanistic engagement with her texts.

A survey of Cavendish scholarship published in the last decade using the *Margaret Cavendish Bibliography* published by the International Margaret Cavendish Society shows that even when directly addressing philosophical and scientific texts, scholars use those works to justify Cavendish's literary writing and authorial self-fashioning, while the number of articles and books published that examine her work for their specific scientific and philosophical discursive practices is lacking. Current scholarship follows distinct humanistic and theoretical turns in academic discourse, so in some ways, the scholarly attention to Cavendish's texts is understandable and illuminating. Cavendish scholarship over the past decade has tried to talk about Cavendish within this type of framework. While not concretely classifying her work as scientific, as noted above (more like her work in the context of scientific discourse as a type of literary methodology), this kind of scholarship is forcing a new generation of academics to question Cavendish's role in the development of scientific inquiry and critique.

But what don't we talk about when we talk about Cavendish as a scientist? Until now, I have used philosophy and science as synonyms to convey the same meaning and understanding that natural philosophy and the modern idea of what we might describe as scientific are one and the same while acknowledging that the term scientist is anachronistic but necessary. Nevertheless, why don't we call Cavendish a scientist or at least refer to her with the same fervor we refer to Robert Hooke or Robert Boyle as fathers of the early scientific method of experimentation and discovery? Again, this is partly due to a strict humanistic approach to describing her work and making a small yet

visible distinction between philosophical discourse and the practice of scientific inquiry. Reading Cavendish via humanistic methodologies isolated from an analysis of scientific criticism pushes Cavendish further away from a community of scientific scholarship she was astutely aware of both in her social presence and writing.² This section takes a social sciences approach to reading Cavendish's work to bridge humanistic and scientific inquiry.

From this point forward I will refer to her work, including her dramatic work, as scientific both in its discursive practices and in its literary production and engagement. Even though it might be more apt to refer to her as a natural philosopher, as many scholars do, or to refer to her texts as philosophical, it is important to me that in our attempt to carefully place Cavendish in a literary tradition or conversation, we don't diminish her impact, or engagement with other traditions. Cavendish's scientific work is a dialogue; it is a conversation with contemporary scientists and a significant challenge to scientific discourse. To do anything less would be to continue that dangerous pattern of apologizing for and then attempting to justify Cavendish's place in early scientific discourse.

This still doesn't fully answer my first question: what don't we talk about when we talk about Cavendish as a scientist? We talk at length about her critiques of experimental/mechanical sciences, we talk at length about her relationship with the Royal Society and how her social status affects her participation in that community both as an outsider because of her gender/exile and as an insider because of her class and Royalist Absolutism, and we talk at length about the feminism of Cavendish's science

and science-fiction. Her relationship with the Royal Society and her critiques of the experimental scientists like Robert Boyle and Robert Hooke garner the attention of scholars interested in Cavendish's scientific discourse and her antagonized relationship to the scientific community represented by Boyle, Hooke, and the Royal Society, or to her close relationship to the science of Thomas Hobbes and Ren' Descartes.

Often, we take too much of a hardline approach to Cavendish's opinions toward the experimental sciences.³ Granted, she showed quite the disdain for its practitioners and never minced words in her critiques of what Boyle referred to as "matter of fact" science (Shapin and Schaffer 55). But often when we talk about Cavendish and her feelings toward experimentation, we mix the hardline and aggressive critique against the practical and mechanical foundations with a more nuanced critique of the scientific underpinnings. Lisa Sarasohn points to a troubled relationship between Cavendish and the philosophy of the new mechanical science, "Cavendish increasingly saw herself and her work in opposition to experimental philosophy. The experimenters were stealing her audience" (149). Sarasohn ties this view to Cavendish's depiction of audiences fascinated by the false experimental philosophy of the Bear-men in *The Blazing World*, but this view of Cavendish minimizes a greater concern Cavendish shows for those observers. The problem is not experimentation; the problem is using experimentation to pronounce hard objective truths about nature. Experimentation and the experimental sciences are not always the same thing.

Did Cavendish dislike the experimental/mechanical sciences? Yes, her work indicates a growing distrust of the new science that attempted to replace natural process

with mechanical ones. Did Cavendish dislike experimentation? No, her work is filled with what we would consider experimentations, as I will show, and she even writes about her experiences with attempting some of the mechanical practices along with Constantin Huygens in their correspondence while Cavendish is in exile. The difference is that Cavendish never correlated experimentations with an objective fact (something her Royal Society peers argued was the basis of all experimental science).

Thus, the short answer to my question is that we don't talk about her impact on an evolving conversation about what it means to practice science, how scientific knowledge is created, debated, and legitimized for those practicing the dialogue of scientific literacy outside of the Royal Society. Experimental practices influence Cavendish's textual works and literary practices and those practices are scientific and their pursuit and not directly bound by genres like poetry or drama. We don't talk about the community in which she situates (and which we situate) her scientific discourse – a community beyond the Royal Society that includes housewives and independent scholars. We don't talk about her science as anything but a byproduct or circumstance affected by her gender and status as an aristocrat. More importantly, we don't talk about why Cavendish invested her life's work to scientific thought and inquiry and how her constant and determined review of and altering of her scientific thought and research shaped her view of the world and her impact on the scientific community.

Finally, we don't talk about how science is quite possibly the dominant lens and language through which Cavendish best understands her life, her sociability practices, and her literary production. It is this aspect that I want to pursue further in my discussion

of her dramatic writing. Cavendish's life and work is propelled not by a pursuit of an objective truth or scientific objectivity, but an understanding that there is science and knowledge in the ordinary and mundane. Cavendish is aware of how the language of experimentation is encoded and she understands the world as an evolving mixture of processes both chaotic and logical, discursive and networked.

3.1 Review

Many of the scholarly questions regarding Cavendish's views on natural philosophy have focused on one key text: the 1666 edition of *Observations upon Experimental Philosophy*,⁴ which includes her celebrated *The Description of a New Blazing World*, and offers her most direct and pointed critique of experimental philosophy. In section two of this work, Cavendish argues that the fault of these experimental scientists is that they prefer sense over reason:

But our age being more for deluding experiments than rational arguments, which some will call a "tedious babble," doth prefer sense before reason; and trusts more to the deceiving sight of their eyes, and deluding glasses, than to the perceptions of clear and regular reason: nay, many will not admit of rational arguments; but the bare authority of an experimental philosopher is sufficient to them to decide all controversies, and to pronounce the truth without any appeal to reason; as if they only had the infallible truth of nature, and engrossed knowledge to themselves. (196-197)

Cavendish is skeptical of experimental science not simply because it relies on mechanical artifacts to explain natural material and phenomenon, but because of the

sheer reliance on understanding an observable nature while demeaning the ancients and their rational arguments and rational reasoning.

Scholars such as Rosemary Kegl, Lisa Sarasohn, and Lisa Walters continue to analyze and complicate Cavendish's theories while examining the interconnections among Cavendish's philosophical texts and the scientific theorems of the seventeenth-century to expand our understanding of the impact her natural philosophy played throughout her life and examined its importance for contemporary critics and readers.⁵ These conversations extend to the larger portion of Cavendish's philosophical poetry and texts, or those texts that might be described as dealing directly with scientific inquiry and exposition. It is not often that scholars extend these same conversations to Cavendish's dramatic work, but this has changed over the past few years. Excellent work is being done by Brandie Siegfried, Sophie Tomlinson, and John Shanahan (to name a few seminal scholars in this area) all of whom have highlighted either the dramatic nature of Cavendish's philosophical texts, or the performative aspects of her dramatic works that enliven "Fancy," as Tomlinson argues, via Cavendish's natural philosophy.⁶

In fact, both Tomlinson and Shanahan have written about what they read as transformative experimental spaces in Cavendish's dramatic texts. While Tomlinson focuses on the power of "Fancy" in imagining of a theatrical, at once real and imaginary, space, a space within which Cavendish transposes a "theatre of the imagination with a theatre of the world" (135), Shanahan has taken this imagined space further by arguing that Cavendish transposes these spaces as a means of investigating how knowledge is produced and disseminated (234). Shanahan goes so far as to describe these spaces as

rival laboratory spaces, rival spaces to the public experimental spaces of the Royal Society.

Shanahan is not the first scholar to recognize the experimental nature of the performances in Cavendish's texts, but his laboratory-esque space is the fullest theorization of these elements.⁷ Shanahan's theory accurately describes these spaces in Cavendish's texts in that the laboratory is a space for experimental investigation and in this space Cavendish weaves together her dramatic work and her philosophical treatises and theories; although, to be fair, at this point most Cavendish scholars would agree that all her plays are philosophical in some way. Considering Cavendish's plays as philosophical texts directly connect her plays to that larger dialogue regarding scientific writing. I argue that her dramatic productions work almost like an experimental companion piece to her larger body of work in the same way *The Blazing World* can be read as an explicative and imaginative companion to her *Observations upon Experimental Philosophy*.

These spaces reflect an important critique of contemporary experimental philosophy and modern public spaces like that of the Royal Society. Her dramas are social and public spaces, but unlike the Royal Society, the dissemination of her information is collaborative and not one-directional. Cavendish invites her readers to interact with her work and to learn from her experimental spaces. Thus, Cavendish's dramatic performances are social spaces in which readers are invited to take part in her brand of experimentation, social experimentation. My analysis of her plays as experiments draws on Shanahan's explications. However, I disagree with Shanahan's

imagining of Cavendish's laboratory spaces. Shanahan argues that regarding the traditional experimental sciences:

It would come to be important for the new science to acknowledge, experiments were messy affairs: open-ended in that one could not insure their success, and uncertain as to the message they might produce. It is here that the contrast of Cavendish and the Royal Society is at its most sharp. (371)

For Shanahan, Cavendish's laboratory is an enclosed and highly structured space, which concludes according to her views on natural philosophy. The experimental science of Society fellows like Robert Boyle and Robert Hooke is messy and fallible; in fact, being fallible, being able to fail and possibly not reaching a general conclusion, or theory, is the defining characteristic of this new science. Boyle even notes this in his *A Continuation of New Experiments* when he describes his process for measuring the weight of air and concludes that his conclusions are based on the viability of his machine and replication might be impossible because any one thing can go wrong.

To complicate Shanahan's already excellent analysis further, the messiness, a word that helps us contrast the image of a sterile clean laboratory, which characterizes the experimental science is not entirely lost on Cavendish's dramatic texts. In fact, the messiness of laboratory-esque spaces and Cavendish's plays in a larger sense, including their often contradictory and unsatisfactory elements and conclusions, are characteristic of the experimental sciences, but the nature of the experimentations certainly differs.⁸

My response to Shanahan's work, and to a degree Tomlinson's work, will be to view Cavendish's texts and the spaces constructed within the texts as laboratory-esque

spaces in that Cavendish puts into play her brand of social experimentation where issues of gender performativity are tested and challenged. Like in all experiments, boundaries are created and tested the results being accurately measured and analyzed.

Experimentations for Cavendish are set by the laws of the natural world, but this does not mean that there is no room for invention. Cavendish is not concerned with providing material answers to theoretical questions by relying on mechanical constructs, but rather is concerned with developing an experimental relationship with social conditions and factors that might be considered natural. Such spaces populated by complex social conditions are messy and often fallible, and where better to construct these spaces than the stage. If the stage, even the stage of the mind as Tomlinson argues, reflects the realities of Cavendish's world, which are dominated by constructs such as gender, class, race, then where better to experiment with how those constructs move and act?

Social experiments like those Cavendish dramatizes in her depiction of gendered bodies cannot be contained in that the constructs extend beyond the limitations of the stage, or the mind's stage. There is no fixed answer. Moreover, Cavendish's dramatic experimental spaces do have their own scientific patterns and protocols; there are tests groups, control groups, alternating variables, in Cavendish's plays. For example, in several of Cavendish's plays we see juxtaposed social and marital positions, Mistresses are juxtaposed with Madames, virgins are juxtaposed with widows, etc. The dramatic narrative is applied to all positions and Cavendish follows the effects as an experiment in reason.

Though Cavendish's plays/texts are contained in volumes it does not diminish the impact this type of experimentation could have on the community of seventeenth-century readers. If anything, Cavendish's plays, especially the 1668 edition *Plays, Never before Printed*, highlight just how messy and complicated social constructions can be especially when these constructs are at play against a multitude of social variables. For my focus on gender, the performative affects of gender at work in Cavendish's drama pinpoint the traumatizing and normative nature of social constructs that are internalized by women in seventeenth-century society. This ties in with Cavendish's viewpoints on natural philosophy and experimentation.

Cavendish disagreed with the Royal Society's proclamation that experiments represented an objective reality that could be watched and thus verified. This controls how knowledge is produced and who gets to do and participate in such work. The authors of *Leviathan and the Air-Pump*, make the distinction between "experiments and what are now termed thought experiments" with the distinction being that one is performed while the other is not, thus one can be witnessed while the other is argumentative/invisible (Shapin and Schaffer 55). The ability to observe the experiment in a social space proves the validity of the "matter of fact" (54). This distinction, as they note is a central divider between real science and household experimentation. The issue is about replication and control over the language of experimentation.

Cavendish, however, knows there are multiple ways to witness such experiments, Cavendish's plays, and fanciful writings, much like Boyle's letters on his mechanical experiments written as a means of helping reader's replicate his science, provide a way

to witness and replicate what might be called “thought experiments,” but the subject of these experiments is real and yet invisible.

One of Cavendish’s arguments against the mechanical sciences is that it tries to control those things which are subjective via something familiar to us as an air-pump and that we use that to make the language that determines that thing to be true. In the section of *Observations* entitled “Of Art, and Experimental Philosophy,” Cavendish argues that the mechanical and experimental philosophy “chiefly aims at the subtlety of its deductions and conclusions, without much regard to the first groundwork” and thus “experimental and mechanical philosophy cannot be above the speculative part, by reason most experiments have their rise from the speculative, so that the artist or mechanic is but a servant to the student” (49). In effect, experimental philosophy approaches scientific reasoning backwards.

This is a dangerous proposition for Cavendish because that language is gendered and isolationist in ways; thus, part of what we learn in her work is a challenge to how this language and knowledge is constructed and validated. Gender formations and performances are familiar in that they help us understand and categorize, but they leave little room for subjective truths, little room for variation, and exclude bodies in their categorizing. That’s where gender performativity comes into play.

Take for instance the play-within-a-play performed for Lady Happy and the Princess in Cavendish’s *The Convent of Pleasure* (published in *Plays, Never before Printed*). Lady Happy and the Princess witness short vignettes of various types of abuse perpetrated through the act of marriage. The women of the convent dress as

men/husbands and act out a series thought experiments regarding the role of women/wives in violently gendered relationships where power is used to control the female body. These abuses range, but what is constant is that women's bodies are subjugated through this performance. The Princess asks if all women feel this way about marriage. It's difficult for the Princess (really a man in disguise) to bear witness to this abusive practice.

For the women, and for Lady Happy, this trauma is real and an everyday occurrence. What is at play here is a laboratory space for invention and intervention in which Cavendish presents a variety of controlled relationships regarding how gender works and its power socially through marriage. The small play-within-a-play sets the parameters for what to expect and the larger dramatic structure tests those variables through the relationship between Lady Happy and the Princess/Prince.

In this light, Cavendish's play presents us with a series of social experiments regarding gender. What is enacted on women's bodies and what is enacted for the reader is often invisible but that doesn't mean it cannot be witnessed. Cavendish's plays replicate the abuse of women's bodies in social spaces through witnessed events and experiments. However, there is a tendency to read gender performances in Cavendish's drama as a permanent, significant, and effective disruption that often limits the work of gender in Cavendish's plays. These moments are used to affirm our desire to proclaim Cavendish as a proto-feminist. While I understand the desire, doing so risks flattening what is quite possibly a carefully designed and challenging read of gender politics and

performativity in her dramatic texts. Reading beyond the subversive and transgressive moments may reveal the real work of gender for Cavendish.

3.2 Cavendish and Gender Theory

It is important to recognize that a large body of Cavendish scholarship regarding gender, or gender performance, focuses almost entirely on one play, *The Convent of Pleasure* (1668).⁹ A brief search of the *Margaret Cavendish Bibliography* shows six articles under the “Gender” category on *The Convent of Pleasure*. *Bell in Campo* comes in second with three articles, but the bibliography does not go past articles published past 2013. This is possibly due to a few circumstances. The play, for one, is dramatically complex. There are multiple changes in scenery with outfit changes to match each change for Lady Happy and the Princess. It mixes dramatic elements in its use of alternating scenes between women inside the convent and men outside the walls of the convent and there is a short play-within-a-play. Even the material production is fascinating: consider the paper slips or its refusal of a *dramatis personae* at the beginning of the play. Moreover, the performances of gender roles throughout the play, the erotic desire exhibited between Lady Happy and the Princess, the role-playing between the convent’s other female inhabitants, mixed with elements of cross-dressing, and the feminine utopian desires set by the play’s main setting in a convent are prominent characteristics of the play.

These complex gendered issues are directly linked to dramatic performances in the play, which makes *The Convent of Pleasure* a particularly intriguing and attractive site for analyses of gender and early modern female identity. But these outward

gendered performances are deceiving. Issues of gender performance, including the analyses of erotic same-sex desire and queer representations (including a few seminal works like Valerie Traub's *The Renaissance of Lesbianism in Early Modern England* and Jeffrey Masten's *Textual Intercourse*), have undoubtedly invigorated the study of Cavendish's dramatic text. Nevertheless, our scholarship needs to carefully consider the implications of such gendered arguments that are based solely on these types of externalized gendered performances. These representations are often the sole basis of evidence in the scholarship regarding gender and Cavendish, but they are all outward performances and easily marked as a performance in which gender becomes a costume.

While gender performance can be imitative of gender and voluntary, gender performativity is an involuntary citation or precondition of gender. In her introduction to the edited collection, *The Convent of Pleasure and Other Plays*, Anne Shaver asserts that "these plays, like all of Cavendish's dramatic works, contain complex representations of gender roles and gender expectations" (14). The problem with these "representations," as Shaver and other scholars interested in issues of gender performances in Cavendish's text use it, is that "representations" too often value the visualized performance of gendered roles or expectations (14). These representations include performances like cross-dressing and drag (with little to no distinction between the two practices), gender ambiguities, subverted gendered expectations, non-normative erotic desire, and the subversive nature of gender roles visualized through the dramatic performances in Cavendish's text.

Thus, representations and performance in these respects rest upon the specific textual utterance of gendered moments. That is, the “complex gender roles and gender expectations” that Shaver argues all of Cavendish’s dramatic texts focus on the moments when these representations disrupt, through an outward performance, textually, of normalized roles and expectations, thus equating representations and performance with the act of performing gender (14).

Gender performativity is also important to understanding Cavendish scholarship because the danger here for the current scholarship is the conflation between gender as a constructed performance. This is marked in scholarship as gender representations such as a man cross-dressing as a woman. Gender performativity focuses on what’s behind the performance or to answer questions like why a man needs or desires to cross-dress maybe to say invade a controlled feminine territory. This conflation of gender performance over what are issues of gender performativity gives a subjectivity to the performer in a way that makes gender performativity graspable, as if gender performance and performativity are something that can be performed and which are always disruptive to the norm.

As Judith Butler argues in *Bodies That Matter*, performativity “consists in a reiteration of norms which precede, constrain, and exceed the performer and in that sense, cannot be taken as a fabrication of the performer’s ‘will’ or ‘choice’” (234). Butler’s articulation of gender performativity as preceding gender performance clarifies some misunderstandings of her work in *Gender Trouble* in which drag is sometimes wrongfully categorized by scholars as a way to “perform” gender (98). Here Butler

makes it clear: gender performativity is not a performance and gender performativity is not gender performance. In an interview published in *Radical Philosophy*, Butler remarks that this was an unfortunate interpretation that came out of *Gender Trouble* in which “people then go on to think that if gender is performative, it must be radically free” (32). Butler argues that this is not the case and that sex and materiality “might also be constructed as a norm” (33). This is an awkward space within which to negotiate, but this distinction and this relationship between the sex, the body, and the resignification of performativity does provide a critical discursive lens to reevaluate Cavendish’s work.

These intersections have yet to be articulated fully in Cavendish scholarship. However, Katherine R. Kellett produces an interesting challenge to Butler’s formulations of gender trouble via Cavendish. Kellett interrogates the intersections between potential queer identities in Cavendish’s play through her analysis of Cavendish’s discursive language and gender performances. In contrast with Judith Butler, who has argued that there are important theoretical distinctions between performance and performativity, a distinction she further acknowledges between embodied theatricality and a discursive compulsion (Butler in *Bodies* 234), Kellett argues instead that it is possible to read Cavendish’s play as a negotiation between issues of performance and performativity and in doing so argues that it’s hard to rely on Butler’s distinctions by pointing to the complex relationship between performance and the concept of a stable identity (“characters can resignify their position”) within theoretical constructs of subjectivity and gender discourse (Kellett 421). Kellett’s analysis puts into focus the challenges of how we read and understand bodies.

For Kellett, Cavendish's theatricality, her myriad use of theatrical conventions and tropes, the rapidly changing scenery that is at one moment material and in another moment ethereal combined with the ever-shifting gendered realities, reveals an uneasiness about the distinction between material bodies, which Kellett argues are "elusive" throughout the play and the queerness of the identity categories central to the performances of the women in the convent. Kellett uses queerness to represent the women's ability to resignify their own bodies "and disrupt the coherence of any system that attempts to regulate them" (422).

Kellett takes for one example the play-within-the-play, in which the women of the convent perform male gender roles for Lady Happy and the Princess. The shifting identities and roles, for Kellett, challenges the notion of stable gender identities but it is also a moment for her that confirms Butler's misstep in differentiating between performance and performativity. The women perform gender, but they do so through "their bodies through language" making it a discursive act, one that allows the women a particular subjectivity over their gendered bodies (Kellett 429). As a textual practice (if we think of these discursive language acts as Cavendish's textual practice as I do in the previous section), Cavendish continually recites this aspect of performativity, as even Kellett notes, by refusing gender binaries and by denying the textual citation of specific gender roles (433). However, this is not the case of the women of the convent, but rather for the Princess who, textually, is both female and male.

This intersection between performance and performativity does require a certain reformulation of our own notions of gender performance in that Cavendish, as Kellett

rightly argues, exposes the systems of power that regulate women's bodies while also acknowledging that the women of the convent understand the gender citations that mark masculinity (abuse, anger, violence, etc.) are a role to be played. This is a powerful reading of Cavendish's text. The resignification of the women's bodies at play in the convent exposes the "potential for queerness," as Kellett argues, by performing and enacting the gender performativity in an erotic space: a convent of virginal women (426). In this respect, Kellett makes a strong case for the rethinking Butler's distinctions and for complicating the performative aspects of "queer performances" (429). While this is an incredibly astute reading of Butler's theories and Cavendish's dramatic work, it is important to recognize a familiar thread of non-normative essentialism in the gender scholarship of Cavendish's work.

The focus and analyses of voluntary performances, non-voluntary performativity, and gender expectations are an important aspect of the scholarship on gender in Cavendish's work. However, the complex negotiations of gendered differences at play in Cavendish's dramatic work are often relegated to the performances of gender that are critiqued as transformative, discursive, or even subversive of gendered norms. It makes sense when we consider the constant work of Cavendish scholarship to explain and apologize for Cavendish the author, the aristocrat, the proto-feminist. Even Kellett's article theorizes gender performances as a disruption, challenge, or at the very least, resistance, to normative heterosexual hegemonies. However, while these moments and theatrical performances are affectively potent, it is reductive to equate these performances with a type of freedom from, disturbance of, resistance to, subversive of

(whatever the nomenclature that begins such arguments), the norms and regulatory citations that bind gender performativity, shaping a subject rather than being shaped. This is certainly not Butler's point regarding the power of gender performativity and gender performances and Cavendish's text is no different.¹⁰

Cavendish ends her play by reciting the very real dangers of failing to recognize this pattern as Lady Happy is married to the recently revealed Prince. Lady Happy is introduced to Mimick, a fool. Lady Happy asks if Mimick will follow her to be servant to her and the Prince. Mimick recounts that he will stay with his wife especially since Lady Happy now has "a *Mimick* of your own, for the *Prince* has imitated a Woman" (5.3). Lady Happy questions if Mimick thinks her a fool, "Not I, please your Highness, unless all Women be Fools" (5.3). Lady Happy doesn't not speak again. The final words of play, including the epilogue, are spoken by the Prince and Mimick. This is a far cry from "Men are the only troublers of Women" and "I will not be inslaved" that begins the play as Lady Happy contemplates creating her convent (1.2). The disruption or subversion in the erotic desire between Lady Happy and the Princess/Prince highlighted by scholars like Valerie Traub, is recuperated in this traumatic ending in which Lady Happy loses her convent to her husband and her fear of enslavement becomes a stark reality.

Within her dramatic texts, Cavendish critiques the unstable notions of femininity and masculinity using socially constructed rhetorics of gender, and through the performative utterances of how one might perform gender. This is a key distinction. The issues are not simply "representations," or performances of gender, but the

performativity of gender (Shaver 14). Cavendish, through these performances of gender roles and expectations, does interrogate the instability of normalized gender structures, but Cavendish is also acutely aware of, and deftly negotiates, where these structures seem the most stable, where the boundaries of these constructs and representations exist within language, within the structures of an upper social class, where they also seem immutable, and where the performative affect of gender exists for women. It is no mistake that freedom, or freedom as an affective state, from these constructs are always demarcated by patriarchy or literal patriarchs both for Cavendish's dramatic work and for Cavendish herself.

In her plays, women's bodies are controlled by a language that excludes them as active participants in world-making,¹¹ thus producing an affective relationship/state between how women's bodies are reactive to the language that defines them. I described this process in the previous section with *Mistress Prudence*, where Cavendish uses the court system to determine a woman's position in marriage, but a quick survey of Cavendish's dramatic work shows a remarkably explicit concern with these states and the boundaries between gendered bodies.

In both *Playes* (1662) and *Plays, Never before Printed* (1668), the relationship between women's bodies and how patriarchal language defines the limits of those bodies is apparent. Even in *Bell in Campo*, a play highlighting the victories of heroic women, the King privileges the women by allowing a certain upward yet still hierarchical social movement. Even a monument is built for Lady Victoria. The trauma that erupts from these moments is less clear, but still present. The boundaries between gender expression

and the internalized repetition and recitation of gendered discourses among gendered bodies, their reaction and their complicities to the citation of gender norms and to the limits of one's own performance, and the recognition of the limits of a body's empowerment is at the heart of both *Bell in Campo* and *The Sociable Companions*.

In between the internalized repetition and recitation of gendered norms and gender expression is a porous boundary that allows us to interact with other bodies within the matrix of gendered discourse. Our reaction to and our complicities with the citation of gender norms, as well as the limits of our conscious performance of gender, are part of the limitation of our body's empowerment. For Cavendish, these boundaries and performative utterances are at play within her social and dramatic texts and bind the body to femaleness/femininity and limit the body's capacity to act/perform. This binding is crucial to Cavendish's *The Convent of Pleasure*.

The seemingly immutable boundaries are of course not real, but rather are the moments where the ability to play feels arrested and the trauma of unmet desire exists. By negotiating just where the boundaries and constructs of gender performance exists—where they can be challenged and where they can become spaces for recognizing and highlighting ways to challenge social and cultural norms—Cavendish also shows her readers the limits to these representation not just through her recuperative endings (a particularly difficult aspect of her dramatic work for many gender theorists working writing on Cavendish), but the way gender roles and expectations are enacted and the ways women's bodies are enacted upon by such representations.

Cavendish locates the moments in which representations and performances of femininity and masculinity restrict the movement of gendered bodies; thus, when the female body feels tethered to femininity/femaleness is when the affective dimension of normalization exceeds performativity. This is not an issue of biological determination, but rather the moments where the over-determination of women's social roles in relationship to men exceeds their ability to feel empowerment through gender performance and play. These moments are traumatic and the residual trauma produced reveal the limits of one's empowerment.

Recuperative and normalizing endings are a constant pattern in *Plays, Never before Printed* (1668). When Jack the Clerk is revealed to be Jane Fullwit forcing Serjeant Plead-all to marry her following a judicial hearing in *The Sociable Companions*, when the Princess' ideal love in *The Presence* is revealed to be a woman in disguise and then further revealed to be a man who has a twin sister who marries the Princess' father, when Mimick the Fool serves his rhetorically savvy "hodgepodge" of hybrid erotic pleasures and vice as the realization of marital love to the group on *The Bridals*, and when the Princess in *The Convent of Pleasure* is revealed to be a Prince dressed like a woman who dresses like a man, it is impossible not to recognize the importance of the revelatory moments in Cavendish's text. Even the short *A Piece of a Play* begins to follow this pattern. And, as other scholars have pointed out, including Stephen Orgel and Johnathan Goldberg, the construction of the texts in order, the placement of the dramatis personae (all of which are placed at the end of each play except for *The Sociable Companions*, which can be typical of printed folio play collections), and the lack of

description regarding the characters in the *dramatis personae*, keeping the gender ambiguities of the characters intact, shows that Cavendish is deeply invested in constructing these moments when something is revealed to the characters and the readers. What Cavendish is asking of her readers, once again, is to be a judge. If experimentation and the production of knowledge rely on verification, then Cavendish presents these challenges for her readers to verify her work.

3.3 Cavendish and Experimentation

For her readers that acknowledge a social consciousness to the experiment and her texts, Cavendish puts into motion the complex negotiations between the emerging opportunities for certain women (and some men) and the strictures that determine how those opportunities may be exercised. Cavendish's characters provide the reader with an understanding of how governing normative ideologies of gender do not and cannot operate uniformly or in totality and exposes the limits of political and social subversion, while at the same time as she explores the performative possibilities of gender binaries. In *The Sociable Companions*, these spaces are various courtrooms. The courtroom as a laboratory-esque space is telling. The courtroom, even a court of equity (as was discussed in the previous section), is where precedents are set. The law is nothing if not performative; it is applied experimentally in court and works upon and through variables such as gender, age, race, and class.

To borrow from the previous section's example of the final courtroom scene featuring Mistress Prudence who answers the allegations against her by the Young Suitors who accuse her of injustice for picking an older suitor, Cavendish's use of this

space acts as a testing of the law's power. Cavendish has already been experimenting with varying liturgical elements and spaces throughout the play and in a brilliant move, Cavendish, through Mistress Prudence, tests the limits of a woman's ability to succeed in what might be read as a transgressive space. Prudence succeeds in her defense and her testing of the law's structures because the claim against her is about the natural role of her gender. In her clever use of the roles prescribed for her by the male suitors, Prudence tests the rhetorical constructs of gender roles, but in this space, Cavendish experiments with the possibilities prescribed by the performative affects of gender. In this ending, the possibilities are not concise and clear.

The play ends, technically, but its questions linger. Where Mistress Prudence succeeds, she also fails as I have argued previously. The performative possibilities of gender, in this play, and I argue this is at work in all our dramatic productions, are often fallible. There is no easy answer and no concise moment of closure for the female bodies in Cavendish's plays; in fact, Mistress Prudence must still choose a suitor even though she doesn't want to do so, the other women are tethered to their marriages through their brothers' need for money, and even a poor old widow who marries the disguised Dick Traveller seems to have no choice at all. Cavendish demonstrates how gender and gender performativity work, but her plays also resist any totalizing, or absolute analysis of the subjectivity of gender performances. The work of gender is messy and Cavendish experiments with and tests this unstable yet binding mixture of performative possibilities. Thus, her focus is never on an identity, but an examination of philosophical

views on gender formation making a complicated hybrid relationship between formation and its affective impacts.

In the social sciences, and more prominently in postcolonial theory, hybridity has come to represent a joining of cultural, or racial identities that in turn forms what might be called a hybridized identity and the rhetoric of hybridity offers a challenge and critique to colonial imperialism.¹² In gender theory, the rhetoric of hybridity is often used in the discussion of hermaphrodites, or any joining/possession of two sexes; however, a few gender theorists, most prominently Judith Butler,¹³ have argued that hybridity is not simply a matter of joining sexes, but rather a process of interconnectedness between sex and gender identity and the “relations of power that both construct and condemn” (128). In postcolonial theory, the rhetoric of hybridity is a discourse that disavows the power constructs of colonial imperialism.

In gender theory, the rhetoric of hybridity is a temporal mixing that calls attention to the unstable constructs between sex and gender. It acknowledges a temporary access to power that would not normally accrue, whether it’s for hermaphrodites or marginalized women, an access to a discourse that brings attention to the constructs at play and directs a cultural, or social gaze to bring those constructs in line with accepted norms. It produces a temporary compound that is neither whole, nor separate, but both and yet unstable and degenerative.

It might help to think of hybridity in another way. Using the metaphor of mayonnaise, Maria Lugones argues that mayonnaise gives the appearance of homogeneity, but it is a mixture that comprises first of the separation of a yolk that is

then mixed with oil and water, whipped together to produce the emulsion that is mayonnaise (459). But the process is a delicate one. Hastily prepared and put together, the mixture disintegrates. Even when mixed properly, mayonnaise is an unstable emulsion, and as Lugones notes, emulsions eventually separate, but never back into their pure forms. Lugones' article goes on to discuss the dangers of this perception of purity and the dualistic nature of these imperfect mixtures and ends with a discussion on the practice of resistance she terms "curdling" (478). Though Lugones takes elements of Foucault's theory that these relationships can be spaces of active resistance just by existing, Lugones does acknowledge that any resistance must be purposeful art. It's a way of understanding social change through literacy – you use parts or pieces to make connections that then initiate future change.

Lugones' metaphor helps "bring together" the seemingly disparate elements presented thus far. In her dramatic spaces, Cavendish experiments with the performative affects of gender, which are an unstable mixture of performative elements of gendered discourses and citations of normative power structures. It also provides a working theoretical lens for understanding the recuperative and heteronormative endings to Cavendish's dramas that have been a difficult and oft ignored, or brushed away, area of analysis. Through the re-institution of patriarchal control, Cavendish shows how unstable gender constructs are when affected by performative acts by characters like Mistress Prudence in *The Sociable Companions*, or Lady Happy in *The Convent of Pleasure*. But like Lugone's description of the newly constructed emulsion, the mixture

can never be fully reverted to its original state; something has changed, and that change cannot be entirely undone.

In *The Convent of Pleasure*, Lady Happy creates her convent only in response to the dire options afforded to her social position and gender. Instead of choosing to marry, and thus being subservient to and subjugated in wedlock, Lady Happy creates a sanctuary where her femininity and sex can be a source of pleasure and where gender roles and expectations are negotiated by, and for, women. Pondering her position and construction of this space for women, Lady Happy remarks, “What Creature that had reason or rational understanding, would serve cruel Masters, when they might serve a kind Mistress, or would forsake the service of their kind Mistress, to serve cruel Masters?” (1.2). Lady Happy’s language is interesting here: first, it’s not a matter of women being free of servitude; the women still serve a “Master” in the technical sense. Lady Happy will act as their Mistress governing their positions and relationships within the convent, and second, when the Princess arrives at the convent and asks that Lady Happy receive her as a servant, the Princess does so because s/he views how the other women perform the masculine role of Lover, who make servants of the loved, during the play-within-a-play.

The Princess recognizes what s/he believes to be performances of masculinity at play in the convent in the women who dress like men and take a dominant role in the lover’s relationship. In turn, s/he asks for permission to play this role and wear masculine clothes. The Princess understands gender, in at least some respects, to be a performance in which roles and expectations are subverted by individual players. It’s

quickly evident that the Princess misinterprets the performances and the performative constructs when s/he asks, “Certainly, there are many more [women] that are so happy as they would not change their condition” (3.10). The Princess interprets the desire to perform masculinity as a desire to alter their position as women but fails to recognize that the performances are critical reflections of the social and cultural constructions of morality and patriarchy and that the scenes are a discourse on the performative affects that bind their gendered bodies to masculine power and abuse.

Through the dramatic performances of gender roles and expectations, the Princess identifies what s/he believes is the purpose of the convent: a place where women just attempt to perform as men bringing us back to the issue of gender performance versus gender performativity. The Princess perceives gender as something to put on and act out, but in doing so, in his act of cross-dressing, he does something much more troubling. He penetrates the wall of the convent using gender as a method of controlling something he can’t have. This is the issue of gender performativity missing from early criticism of Cavendish’s gender politics.

Sylvia Bowerbank and Sara Mendelson highlight this scene as one in which Cavendish explores the complex “category of woman,” which “does not stand as a single uncontested constant; its cultural meaning is explored, destabilized, and challenged” (21). As I have mentioned earlier, Bowerbank and Mendelson come back to the idea of “literary experiments” especially for Cavendish and argue that the play-within-a-play is one such moment. Notice, however, the way in which they describe the outcome, “destabilized and challenged” (Bowerbank and Mendelson 21). What exactly has been

destabilized in this scene? Lady Happy is unable to see that the Princess misinterprets the intent of the performances. In fact, the scene and the actors swiftly changes and readjusts their positioning within the dramatic framework.

When the Princess asks if s/he can play the role of the male lover, Lady Happy grants the request. When the two embrace and kiss later in the play, the embrace, the affective power of their union transforms the relationship between the two actors. The space they inhabit within the convent dissolves and is replaced by a scene in which the two dance around a Maypole and are crowned King and Queen. They become active participants in the normative ritual that binds their bodies together.

The convent has gone from a secluded and impenetrable (or so the women believe) utopian convent to a pastoral field. Admitted to the convent is a royal princess who is greeted with a spectacular play performed by the other women of the convent. Seeing some of the women perform masculine roles, the Princess asks to do the same for Lady Happy. The Princess begins dressing in male garments and plays the role of the masculine lover with Lady Happy. They embrace, they kiss, and at that moment the convent is transformed. When we consider what Maria Lugones has argued about hybridity, we can see the beginning of our mixture. Slowly the same-sex erotic desire between the Princess and Lady Happy are separated, first by gendered performances and then by the changes in scenery from the convent to the pastoral landscapes. The changes are ever so slowly moving Lady Happy and the female inhabitants towards the reality of their gendered bodies like the ones presented in the earlier performances from the women in the play-within-a-play.

This mixture does not present an inherent disruption or subversion, but rather they illuminate the traumatic negotiation forms and constructs that are “neither/nor, but kind of both, not quite either” (Lugones 459). This is a careful negotiation that Cavendish experiments with in her work, push and pull, a mixture and a disjunction, a transformative reaction among acting forces. Cavendish’s hybridity is a mixture of performative and constructed elements (not a mixture of *pure* feminine and masculine forms/identities/constructs/citational acts), elements that are tied to gender identification and utterances through linguistic, cultural, and social codes all of which are used to characterize, define, and identify how gender performs, elements also characterized by distinct gender roles, which are brought together in Cavendish’s experimental spaces, elements that produce a homogeneous effect that appears as a stable and transgressive proto-feminist mode. Gender hybridity, a term we might use to define this performative process, anticipates these spaces of rapid change while also recognizing the infertility of producing a stable new form, yet refusing to retrograde permanently; forever changed, never the same, always temporary.

NOTES

¹ For a breakdown on the multiple editions and printed texts, see Kroetsch, Cameron. "Texts, Printers, and Booksellers." *The Digital Cavendish Project*, Digital Cavendish Project, Accessed 22 September 2016. <http://digitalcavendish.org/texts-pinters-booksellers>.

² For an interesting discussion on the history of this divide, including a critique of C. P. Snow's two cultures theory, see Jereon Bouterse and Bart Karstens' "A Diversity of Divisions: Tracing the History of the Demarcation between the Sciences and the Humanities" in *Isis* 106.2 (2015):341-352.

³ This is particularly true of Lisa Sarasohn's *The Natural Philosophy of Margaret Cavendish* (2010). Sarasohn leaves little room to challenge this view of Cavendish's relationship to the experimental sciences and argues that Cavendish's critiques show that Cavendish is always attempting to subvert this popular view of the new science while disavowing experimentalism and experimentation.

⁴ All references to *Observations upon Experimental Philosophy*, unless other noted, are from Eileen O'Neill's edition printed by Cambridge University Press. This text does not include *The Blazing World*, but it does standardize Cavendish's spelling.

⁵ See Rosemary Kegl, "'The world I have made': Margaret Cavendish, Feminism, and *The Blazing-World*," *Feminist Readings of Early Modern Culture*, Eds. Valerie Traub, Lindsay Kaplan, and Dymphna Callaghan (Cambridge: Cambridge University Press, 1996) 119-141; Lisa T. Sarasohn, *The Natural Philosophy of Margaret Cavendish: Reason and Fancy during the Scientific Revolution* (Baltimore: Johns Hopkins University Press, 2010); and Lisa Walters, "'[N]ot Subject to Our Sense': Margaret Cavendish's Fusion of Renaissance Science, Magic and Fairy Lore," *Women's Writing* 17.3 (2010): 413-431.

⁶ See Brandie Siegfried, "Anecdotal and Cabalistic Forms in *Observations upon Experimental Philosophy*," *Authorial Conquests*, Eds. Line Cottegnies and Nancy Weitz (Madison: Fairleigh Dickinson University Press, 2003) 59-79; Sophie Tomlinson, "'My Brain the Stage': Margaret Cavendish and the Fantasy of Female Performance," *Women, Texts and Histories 1575-1760*, Eds. Clare Brant and Diane Purkiss (London: Routledge, 1992) 134-162; and John Shanahan, "The Indecorous Virtuoso: Margaret Cavendish's Experimental Spaces," *Genre* 35 (2003): 221-252.

⁷ See Anne Shaver, introduction to *The Convent of Pleasure and Other Plays* (Baltimore: Johns Hopkins University Press, 1999) and Sylvia Bowerbank and Sara Mendelson, introduction to *Paper Bodies: A Margaret Cavendish Reader*, ed. Bowerbank and Mendelson (Peterborough: Broadview, 2000).

⁸ In fact, even some of the elements that have been discussed so far (the paper-slips, unorthodox textual practices, and the publishing of unfinished dramatic pieces), including those elements also noted by other Cavendish scholars like Katherine Kellett and Anne Shaver, all lead to the "messy" nature of Cavendish's dramatic productions.

⁹ All references to *The Sociable Companions* are from item C3447 of Margaret Cavendish, *Plays, Never before Printed*. London: A. Maxwell, 1668 housed at the Chawton House Library Special Collections.

¹⁰ In her chapter “Gender is Burning: Issues of Appropriation and Subversion,” Judith Butler clearly demarcates the power of gender performance on the performing subject especially when the performance is of dominant norms: “The citing of the dominant norm does not, in this instance [relationship between a marginalized community and the dominative], displace that norm; rather it becomes the means by which that dominant norm is most painfully reiterated as the very desire and the performance of those it subjects” (133).

¹¹ This is a point I’ll come back to later in the last section on *The Convent of Pleasure* (1668). Even when women can construct a space for themselves, how they do so is determined by the language that defines their “choices” (if they are even choices) and are never sustainable.

¹² For an overview of this usage, see P. Werbner and T. Modood, *Debating Cultural Hybridity: Multi-cultural Identities and the Politics of Anti-Racism* (Chicago: University of Chicago Press, 1997) and Homi K. Bhabha, *The Locations of Culture* (London: Routledge, 2004).

¹³ See Judith Butler, *Gender Trouble* (London: Routledge, 1990) 127-144 and scholars like Maria Lugones and Geeta Patel; see Maria Lugones, “Purity, Impurity, and Separation,” *Journal of Women in Culture and Society* 19.2 (1994): 458-479 and Geeta Patel, “Home, Homo, Hybrid: Translating Gender,” *College Literature* 24.1 (1997): 133, 18p.

4. "AND NOW FOR SOMETHING COMPLETELY DIFFERENT": AN INDEPENDENT SCHOLARLY DRIVEN DIGITAL APPROACH TO RECOVERING MARGARET CAVENDISH¹

Rather than try and make definitive claims regarding the work I've explored in previous sections, in the final section of my dissertation I explore how the process of building digital projects and using digital tools to engage Cavendish's work enriches our understanding of her corpus and of the ways in which knowledge is networked. Like Margaret Cavendish, I'm interested in multiple ways and critiques of knowledge building, and like Cavendish, I wanted to put my words into action and play with the theories and frameworks I've been developing throughout my graduate career. Like Cavendish, I wanted to make all this work public, so anyone can follow and create or critique as much as they are willing. The *Digital Cavendish Project* and the encoding done in the appendices to this chapter, therefore, form a part of the dissertation itself.

My impetus for this work comes not just from Cavendish, but also from my interest in digital cultural rhetorics and digital humanities. What I love about these fields is that at their best they are not just methodologies or interdisciplinary modalities, but ways of building communities of practice. The goal is not to produce a definitive answer or to simply satisfy disciplinary needs, but rather to engage scholarship at all levels of practice. Malea Powell expresses this best when she argues that "we must be willing to go beyond the page upon which our scholarly essays are printed" (57). Powell expresses the needs and consequences of our discursive practices that their impact can, and ultimately, they must, move beyond our scholarship and extend our relationship with

the communities in which we practice, the communities that are affected by our work, and the communities that challenge our systems of knowledge production.²

Like traditional literary scholarship and rhetoric/composition, Digital humanities studies knowledge networks and productions, though in different ways. While digital cultural rhetorics often critiques how we build and ethically support such communities of practice, digital humanities seeks ways to support this framework through transdisciplinary scholarly practices like designing and implementing conservation and archival tools and techniques for digital repositories, or encoding texts to digitize and make materials available for indigenous communities like the great project highlighted by Linda E. Patrik in her article on “Encoding for Endangered Tibetan Texts.” Patrik not only discusses the challenges of such a project, but she outlines a carefully crafted methodological framework for encoding endangered texts and processes for digitization that preserve the texts but preserve them in ways necessary to preserve cultural practices for readers.

Though the field of Digital humanities, in its most rigid incarnations (usually described as “capital D, capital H” or “DH”) has its problems, a few of which I’ll discuss in the conclusion, the framework for both fields provides the concept for this conclusion and my own scholarly practices beyond the traditional dissertation. I want to provide a working model of my methodologies and discursive practices (digital humanities) while also producing a community of practice that engages the field of Cavendish studies from both a scholarly and non-scholarly viewpoint (digital rhetorics). I have chosen a more familiar term to describe this process that I think aptly describes what something like

this might look like: a practicum. In essence, this section outlines a digital humanities practicum in a chronological fashion to show the sometimes deliberate and oft times unexpected change in practices, methodologies, and frameworks that have shaped my work.

4.1 Digital Cavenish

Created in 2012 and launched in 2013, the *Digital Cavendish Project (DCP)* began as a simple digital repository for high-resolution images of Margaret Cavendish's monographs collected from various archives and libraries in the United Kingdom, Europe, and the United States. There are hundreds of texts in collections, and a large portion of these texts are presentation copies. Cavendish often sent these presentation copies to friends and libraries at Oxford and Cambridge. These copies were printed with innate frontispieces (Fig. 1) and often contained handwritten corrections (Fig. 2) and in many cases paper-slips indicating passages written by Cavendish's husband the Duke of Newcastle, William Cavendish (Fig. 3). Since there are so many printed texts in many of collections, it is difficult to conduct archival work to examine these textual aspects, and few of these texts have been digitized, making this avenue of textual scholarship one that is so often overlooked, or ignored outright.³ In fact, only two current scholars, James Fitzmaurice and James Masten, focus on and publish on this type of archival research. Thus, the *DCP* began to provide access to high-resolution images of these texts so that scholars could have access to, or at the very least can view and examine, the textual variants in her texts.



Fig. 1: Abraham Van Diepenbeeck Frontispiece.

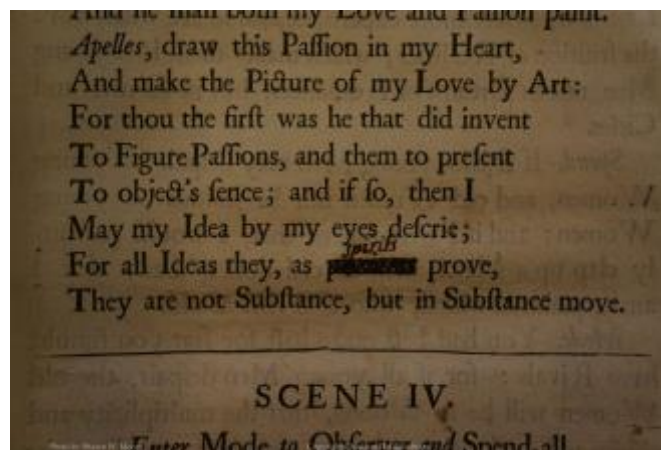


Fig. 2: Correction with Strikeouts.

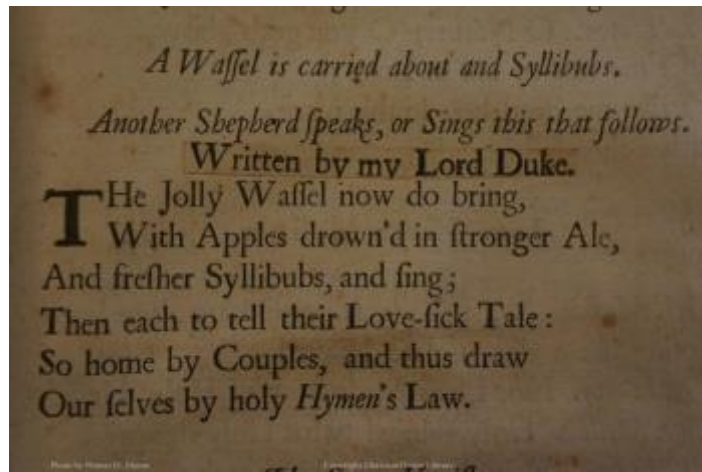


Fig. 3: Paper-Slip.

Chawton House Library has two copies of *Plays Never, before Printed* (1668); one copy was a presentation copy with a magnificent frontispiece (Fig. 1), and one copy was a non-presentation copy with a title page, but no frontispiece.⁴ The *DCP* documents each copy, note the variants, examine their textual production, and capture high-resolution images of each printed text available. With *DCP*, I published all this work under a Creative Commons license and provided close-up images of marginalia, handwritten corrections, paper-slips, watermarks, other bibliographic material, and provided transcriptions of all handwritten text. After the site had launched, I wanted to continue this work to provide images of her work and have other Cavendish scholars submit and share their archival images to build a network of archival images.

Unfortunately, even when you think people would want access and would want to contribute to a project that provides a simple solution to a large gap in textual and bibliographic scholarship in Cavendish studies, what I quickly learned was that scholars

just weren't that interested in her material productions. In fact, even now there are only a handful of scholars, James Fitzmaurice and James Masten, who regularly publish on this aspect of Cavendish and even then, their concern is more with how these textual artifacts help us better understand Cavendish's self-imagining or self-fashioning, but no scholarship currently focuses on the texts as material artifacts.

When the site launched, there was a limited reaction even within the Cavendish scholarly community. At the 2013, Biannual Margaret Cavendish Society International Conference I debuted the *DCP*, and while many scholars applauded the work and felt as though it could be an important resource, no one was interested in adding to it or collaborating by providing their archival images mostly because they just were not that interested in the material artifacts. They wanted to know if I could provide the photocopied and digitized full-text copies of Cavendish works available through *Early English Books Online (EEBO)*. Apparently, they wanted and needed her texts; they just weren't interested in the material culture. Further, for those dedicated to issues of materiality, any such scholar would need full facsimiles of physical objects, including things like the bindings, in order to make their claims.

Of course, I can't provide the *EEBO* facsimile images on the *DCP*, though we have provided the eXtensible Markup Language (XML) from the *EEBO-TCP* texts. I realized that even Cavendish scholars have little to no access to Cavendish's printed works. There were a few critical editions at the time of the 2013 conference. James Fitzmaurice had produced a critical edition of *Sociable Letters*, and there is an edition of Cavendish's collected political writings, a recent scholarly edition of *Observations Upon*

Experimental Philosophy edited by Eileen O’Neil and published by Cambridge University Press, and a few selections from her dramatic work. There are almost no available full-text copies of Cavendish’s scientific texts or philosophical letters that represent her original published work. *EEBO* was and still mostly is the only source for reading Cavendish’s printed texts, but those texts are only digitized photocopies from microfilm, mostly from texts in the Harvard Library, or Huntington Library collections, and they are hard to read, show no textual, or bibliographic variations (paper-slips are invisible in the photocopies) and they are behind a prohibitive paywall, so that only major universities can afford to give scholars access to the texts.

In short, *EEBO* is a poor solution to a big problem. Yes, they have a large selection of Cavendish’s printed texts available to readers, but the collection does not provide any second, or third edition texts (and Cavendish routinely amended and reprinted her work sometimes so much that the second editions are nothing like their original counterparts) and texts available don’t even begin to cover the breadth of Cavendish’s career and material production. There is very little metadata about the scans, or how they were made and digitized, so even while popularity in Cavendish increases there are only limited opportunities to access her writing and almost no access at all to her complete material texts.

In 2014, *EEBO*, along with several libraries attempted to correct the problem of providing proper data and information to the public. Thus, the *Early English Books Online – Text Creation Partnership (EEBO-TCP)* was formed to generate and provide access to reliable XML encoded texts throughout multiple stages over the next four

years. Phase I was successful and produced encoded texts that became public in 2015. However, as was quickly discovered, the reliability of these texts was at times suspect. Many files, including the Cavendish texts that were encoded, contained Optical Character Recognition (OCR) errors, and in some cases, multiple texts were encoded together making a jumbled mess, and as of this writing the Phase II texts (including *Plays, Never before Printed* and *The World's Olio*) are still behind a paywall, and we don't seem to be any closer a reliable solution.

Scholars and readers of Cavendish's texts have very few online and digital options for accessing her work, and just as important, for presenting their original work online. Thus, the project's goals changed and with the help of a Co-Director, Dr. Jacob Tootalian, and a few Cavendish scholars interesting in promoting Cavendish's online presence, the site expanded into an independent scholarly project to create a resource archive that now hosts archival images, original research, data visualization projects, popular publications on Cavendish and her texts, and most recently we've collected the XML files created by the *EEBO-TCP* project and have begun to work with Cavendish scholars to correct errors in the encoding and encode based on scholarly principles in order to create digital editions of Cavendish's texts, many of which are simply not available in any format, even in print publication.

While we are unable to provide access to her print productions through digital images at the scope we would like, what we can do is provide access to her completed texts in all their variant forms, including all revised editions of her texts and even texts circulated in more than one edition with minimal revisions, like *The Blazing World*,

which was printed as part of *Observations Upon Experimental Philosophy* and as an independent text titled *The Blazing World*. Creating digital editions will be a significant step forward for making Cavendish's work more accessible to scholars and popular audiences. Though the digital editions will take time and are now a part of our long-term goals, a short-term goal is to use Markup to create simple and easily readable HyperText Markup Language (HTML) versions of her work. Our future goal is to provide a way for users to create their readable versions of her texts using the multiple XML files and to provide a learning resource for encoding and to distribute textual scholarship. Not only will this be a repository for Cavendish's texts and for independent scholarship and pedagogical resources, the *DCP* will provide a platform for reading Cavendish both in simple text form and in critical scholarly editions that will allow Cavendish scholars to have access to the full-texts and we hope this will be the beginning to revitalizing the textual and material scholarship that has been missing from Cavendish studies.

The digital and textual work that will be discussed throughout this chapter either originated with or are current projects on the *DCP*. Although the project is run by myself and Dr. Jacob Tootalian, the work I discuss in this conclusion is my own and my original scholarship produced and created for the project and the dissertation.

As the "Welcome" page states, the *Digital Cavendish Project* is an independent scholarly project aimed at promoting and facilitating a collaborative scholarly environment for anyone interested in the study of Margaret Cavendish, Duchess of Newcastle (*DCP*). The project is not supported by an institution, or by grants.⁵ I pay for

the hosting of the project; I manage the databases; I manage the WordPress installation; anyone who contributes to the site does so as an independent scholar. The point is to share, to collaborate (maybe not always directly in the way we might think of collaboration as a working together) and the goal is to learn and circulate.

The *DCP* mimics much of Cavendish's approach to scholarship and scholarly collaboration. Cavendish was an independent scholar. She listened, she read, she published, she circulated her work, she critiqued; she did everything an independent scholar would do, and she did so with little to no institutional resources.

To publish without institutional resources, Cavendish had a network—and it was a large network—of scholars, of politicians, of aristocrats, of maids and servants, of scientists, mathematicians, astronomers, optical lens makers all of whom formed an impressive intellectual network with Margaret Cavendish. But we don't often talk about Margaret Cavendish in this way. Often, when scholars touch on the fact that Thomas Hobbes or René Descartes had dinner at the Cavendish residence, they do so only to note that Margaret herself didn't speak much and was painfully shy.⁶ The implication being that because they did not carry an intellectual conversation, we shouldn't read too much into the fact that they knew each other, or that Cavendish might have learned anything from those moments. In fact, the argument is that her sociability or lack thereof was a hindrance and not an asset. Yes, she was connected to and met many intellectual elites of the seventeenth century, yet she was reserved and did not interact with their work in the way that another scholar might, or the way William's brother, Sir Charles Cavendish,

did. No one has thought to say, maybe Cavendish's lack of sociability is its distinctive sociable quality and is part of her affective process.

It was this idea of an isolated aristocratic woman that published twenty-four texts that first drove me to imagine what Margaret Cavendish's social network might look like if we took the time to map out her social networks. The idea was that if Cavendish didn't make an impact on the network around her, we would see a lot of indirect connections (like the example of dinner with Hobbes and Descartes), but very few direct connections (like in the case of Margaret's correspondence with Constantijn Huygens). I also wanted to consider, how networks are constructed and composed and what such networks might be able to help us better understand about Margaret Cavendish's sociability practices.

First, let me clarify some of the terminologies that I use in my research and that I'll be using here. As I have already mentioned here and in the introduction, I am interested in the idea of sociability, historically a disposition to conversations and social activity, but also as affect, or the quality of being sociable, an expression, or act of becoming, or being sociable. By affect, I mean not only the psychological aspect of emotions, or feelings, but more importantly the philosophy of affect, which theorizes a body's capacity to act and the reactions to other bodies in relation to space, to objects, and to experiences. Sociability then, as a performative affect, is the capacity (diminished, or augmented/composed, or decomposed) to be sociable. This could cover a variety of experiential states and can be a way to make sense of a network like Cavendish's. An analysis of such a network might just broaden our understanding of how one is affected and is affected by altering constructions of sociability.

To accomplish this, I looked to Social Network Analysis (SNA) and cultural digital humanities scholarship as theoretical frameworks for my research and digital scholarship. Cavendish experiments with different kinds of networks but all are affective in that they all are distinguished by reactions to any number of factors (i.e., connections grow, or degrade based on geospatial patterns, or connections are established via textual practices). Cavendish always experiments with becoming, so I wanted to look at the intersections and acts of her becoming including biographical, textual, and social.

Within this framework, I began to think about embedded networks in Cavendish's texts. The networks are as varied as they are complex, but her texts probably give the best picture of what networks are important since Cavendish spends so much time detailing her practices. In fact, Cavendish weaves together intellectual, social, textual, cultural, geographical, and political networks through threads of sociability within her writing. I wanted to visualize these networks as a type of archival process for myself and my research as a method of orienting my work on affect and gender and it can show a deeper understanding and interrogation, on Cavendish's part, of royalist culture and changing social constructions while also complicating our theoretical work especially in regards to gender and frame these relationships to Cavendish's work on gender in her works and through her networks. We can also begin to use this type of data and information to better situate the importance of her textual production to her geographical location, which is also important because it largely determines her sociable interactions and conflicts, all which Cavendish embeds in her text as if they are all

conversations, real and imagined, which is an important aspect of her affective sociability. But first I had to ask the question: how do you visualize sociability?

Early in my research, 2012-2013, I began to think about the conditions around which affective sociability is embedded in Cavendish's texts. From her first publications, Margaret Cavendish grew particularly concerned with the constant attacks from readers who denied she was the author of her works. As *The World's Olio* (1655) was being printed, she decided to write self-defenses and in her future texts, and she limited the influences she admitted: "It cannot be expected I should write so wisely or wittily as Men" Cavendish notes in her "Preface" to *The World's Olio* (1655). She still desired to engage with these authorities but had to decide how to do so without explicitly acknowledging them as influences. Cavendish's writing from this point forward becomes particularly complex, and she begins to employ imagined conversations to engage ideas and contemporaries while defending her writing by praising her "natural education," an education of the self through experiences (Preface to *The World's Olio*). But Cavendish never hesitated to continue to write and have her texts printed and distributed throughout her life.

While approaches to gender performance and performativity are illuminating to her work, as outlined in Section Three, the traditional way of describing this is limited, in that it is only by analyzing selected textual, political or historical moments disengaged from larger connections that may run through the body of Cavendish's work. I wanted to engage both Cavendish's texts and this area of scholarship, but with the understanding that these relationships were intentional and that they model Cavendish's sociability

practices as a reader and then as a writer. In fact, readership is how Cavendish builds and participates within any community, scientific or dramatic, social or cultural, and that sociability is embedded in her textual works through her prefatory material, her use of the interlocutor, her direct questioning of readers, all of which I have described in previous sections. Readership is Cavendish's sociable network. She models herself as a reader, sometimes as a teacher, and always as a participant in a conversation about knowledge making. Thus, to start building Cavendish's network, I needed to think about this aspect of her work and what it might show us visually. The goal for the network analysis then was to visualize her readership, her social building through reading, listening, and writing.

This is a method uncharted in current network analysis theory and visualization due in part to the preferred contemporary data used in modern SNA within fields like computer science and sociology, but this focus works especially well for historical texts, especially texts that are embedded with sociable data like Cavendish's. When I first started this project, there was no name for this type of work. However, Michael Gavin outlines a process for working with historical texts much as I have outlined here. In fact, Gavin even names this method of analysis by calling it "*historical texts networks*" (55; emphasis is mine). No matter the name, the idea is the same: providing a quantitative analysis and study of "qualitative interpretation" (Gavin 57). This process allows for moving in and out of modes of analysis and disciplinarity. Though I have been doing this work for a few years, Gavin has provided the rhetorical framework and terminology for discussing the process.

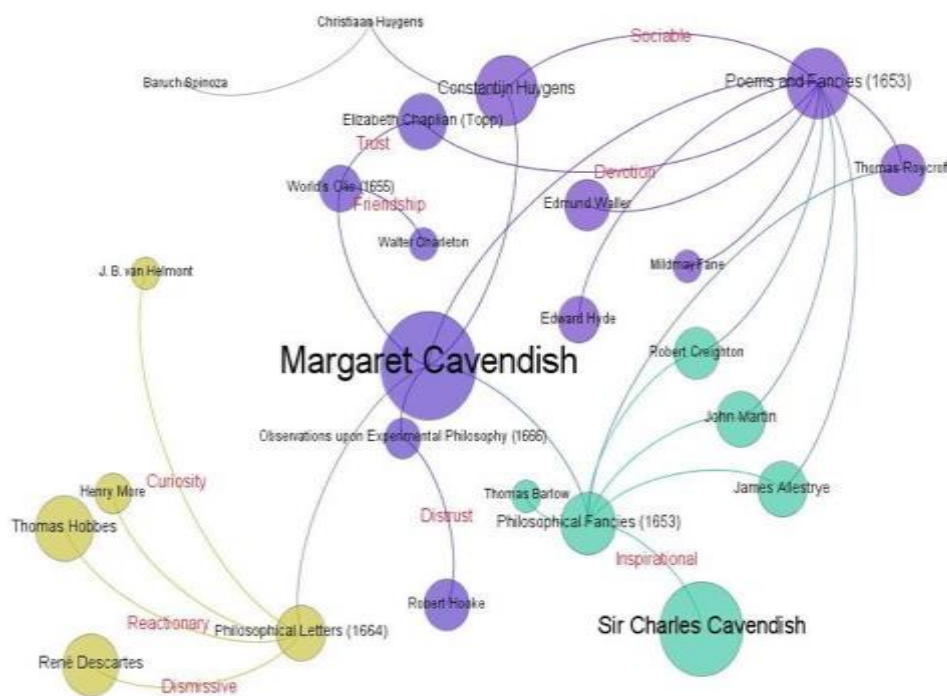


Fig. 5: Cavendish Social Network Affect Cluster.

This work required strict attention to detail and took almost a full year to cover the major biographies and Cavendish's autobiographical texts and to turn those relationships and connections into data that could be used to visualize her network. The editorial decisions I made shaped the networks visualized. If a biographer like Douglas Grant remarked that Cavendish was so shy she never interacted with Thomas Hobbes or René Descartes directly, and thus we should not make more of that connection than if they were strangers in the same room at the same time, I made the decision to include those as directed relationships (Fig.5). Cavendish by all accounts was shy and bashful in public and large groups, but she was a careful listener. It can't be a coincidence that after these times when men like Hobbes visited with William Cavendish that Margaret Cavendish's writing carefully articulated concerns or provided critiques for the work

being produced by these visitors and correspondents. I made decisions based on my scholarship and analysis and those decisions are reflected in my visualization. When we do not define Cavendish's network broadly, we often second guess Cavendish and her impact on others or the impact on her based on fellow scholars and intellectual thinkers; it reduces her introvert tendencies to someone who is affected by but unable to affect others and that skews our sense of Cavendish's impact on the restoration landscape.

Thus, as I worked my way through the source material, I carefully charted Cavendish's network and built an Excel spreadsheet based on people, places, and texts associated with Cavendish herself and her work and then re-charted those connections to discover connections between others in Cavendish's network. I mostly did this work by hand (Fig. 6).

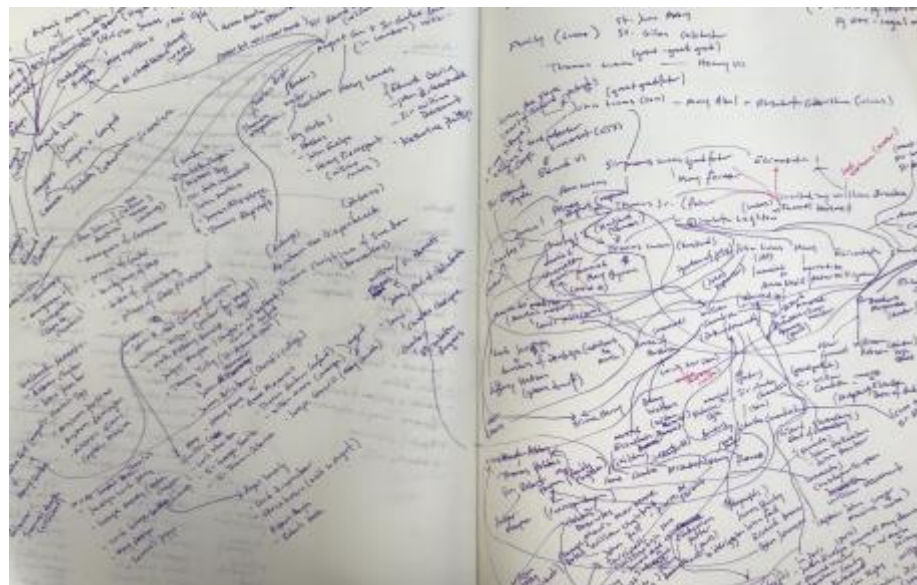


Fig. 6: Handwritten Transcription of Network Nodes.

It's completely valid to question why I completed my work this way and not by using tools that might aid me in this work. Network analysis using the programming

language *R* (along with the *igraph* package) can do the work I've described in half the time. Though the methodology is sound and many scholars have had success using *R* and *igraph*, the problem lies in the definition of social and sociability as I've discussed previously. *R* can chart people, places, and even texts, but the process works better when relationships are already embedded, so the programming required for this type of work with a writer like Cavendish becomes incredibly difficult. If the connections between these data points require relationships to be built through a critical framework and must be identified one at a time the process becomes unnecessarily burdensome, and the work using something like *R* becomes counterproductive. Therefore, I opted to do the work by hand. Automated SNA programming language and software will produce a limited view of Cavendish's network, which is what I am trying to avoid.

Once I charted the information, I set the relationships based on directed forms of communication and undirected, so that any visualization of Cavendish's network would be able to clearly distinguish those who had direct contact or influence on Cavendish and those who mention her in brief or their written correspondences. Network visualizations require two sets of data: information or label set data referred to as nodes (names, places, time, etc.) and relational data referred to as edges (directed or undirected connections to determine how to connect labels together). I generated two tables in Excel in turn: a node table that distinguished individuals in the network, all of which were given latitude and longitude of where they first encountered Cavendish or first encountered her texts (Fig. 7); and an edges table was generated to distinguish the individual connections within the network based on directed or undirected contact with Cavendish herself (Fig.

8). This information became the basis for my data sets which I used to create the network visualization.

Nodes	Id	Label	City	Latitude	Longitude	modularity_	Component ID
Margaret Cavendish	1	Margaret Cavendish	St. John's Abbey	51.885544	-0.901575	35	0
Sir Charles Cavendish	2	Sir Charles Cavendish	Welbeck Abbey	53.26215	-1.156029	79	0
William Cavendish	3	William Cavendish (husband)	Welbeck Abbey	53.26215	-1.156029	1	2
Henry Cavendish	4	Lord Henry Cavendish	Welbeck Abbey	53.26215	-1.156029	3	4
John Holles	5	John Holles	Welbeck Abbey	53.26215	-1.156029	4	5
Henrietta Maria	6	Henrietta Maria	Oxford	51.751944	-1.257778	6	7
Samuel Pepys	7	Samuel Pepys	London (Royal Society)	51.505981	-0.132461	7	8
Peter Paul Rubens	8	Peter Paul Rubens	Antwerp	51.216667	4.4	8	9
Sir Theodore Mayerne	9	Sir Theodore Mayerne	Chelsea	51.4875	-0.1684	9	10
John Lucas	10	Lord John Lucas (brother)	St. John's Abbey	51.885544	-0.901575	10	11
Sir Henry Wotton	11	Sir Henry Wotton	London	51.507222	-0.1275	12	13
Charles Lucas	12	Sir Charles Lucas (brother)	St. John's Abbey	51.885544	-0.901575	13	14
Henry More	13	Henry More	Gloucester	51.8675	-2.246667	100	0
John Rushworth	14	John Rushworth	London	51.507222	-0.1275	14	15
Richard Browne	15	Richard Browne	Paris	48.8567	2.3508	17	18
Thomas Hobbes	16	Thomas Hobbes	Welbeck Abbey	53.26215	-1.156029	100	0
Dr. John Cosin	17	Dr. John Cosin	Paris	48.8567	2.3508	21	22
Robert Boyle	18	Robert Boyle	London (Royal Society)	51.505981	-0.132461	22	23
Robert Hooke	19	Robert Hooke	London (Royal Society)	51.505981	-0.132461	35	0
Walter Charleton	20	Walter Charleton	London (Royal Society)	51.505981	-0.132461	35	0
Charles Lamb	21	Charles Lamb	London	51.507222	-0.1275	23	24
Katherine Phillips	22	Katherine Phillips	London	51.507222	-0.1275	25	26
Robert Harley	23	Robert Harley	London	51.5	-0.083333	26	27
Joseph Glanvill	24	Joseph Glanvill	London (Royal Society)	51.505981	-0.132461	28	29
Charles II	25	King Charles II	The Hague	52.083333	4.316667	29	30
Thomas Thynne	26	Thomas Thynne	London	51.5	-0.083333	30	31
James II	27	King James II	Bruges	51.216667	3.233333	31	32
James I	28	King James I	Hertfordshire	51.9	-0.2	32	33
Charles I	29	King Charles I	Oxford	51.751944	-1.257778	33	34
Elizabeth Browne	30	Elizabeth Browne	Paris	48.8567	2.3508	34	35

Fig. 7: Nodes Excel Spreadsheet

source	target	type	id	label	timestamp	weight
1	2	Undirected				
1	3					
1	6					
1	9					
1	10					
1	12					
1	17					
1	19					
1	20					
1	32					
1	35					
1	43					
1	49					
1	63					
1	64					
1	65					
1	66					
1	70					
1	71					
1	72					
1	73					
1	74					
1	75					
1	83					
1	86					
1	90					
1	91					
1	92					
1	97					
1	99					

Fig. 8: Edges Excel Spreadsheet.

The spreadsheets were uploaded to Gephi, a visualization software that uses nodes and edges tables to generate social network graphs, and an early view of Cavendish's network took shape (Fig. 9). The next step was to activate the Geospatial layout, which would position the nodes per the coordinates encoded in the nodes table. This produced an interesting visualization of Cavendish's network with three distinct geographical patterns: one around London, one around Paris, and one around Antwerp (with a few smaller groupings near Oxford and Cavendish's family home and William Cavendish's Welbeck Abbey). This clearly outlines Cavendish's movements in England, during her time in exile in Paris with the court of Henrietta Maria, her move to Antwerp with her husband William, and her eventual return to England.

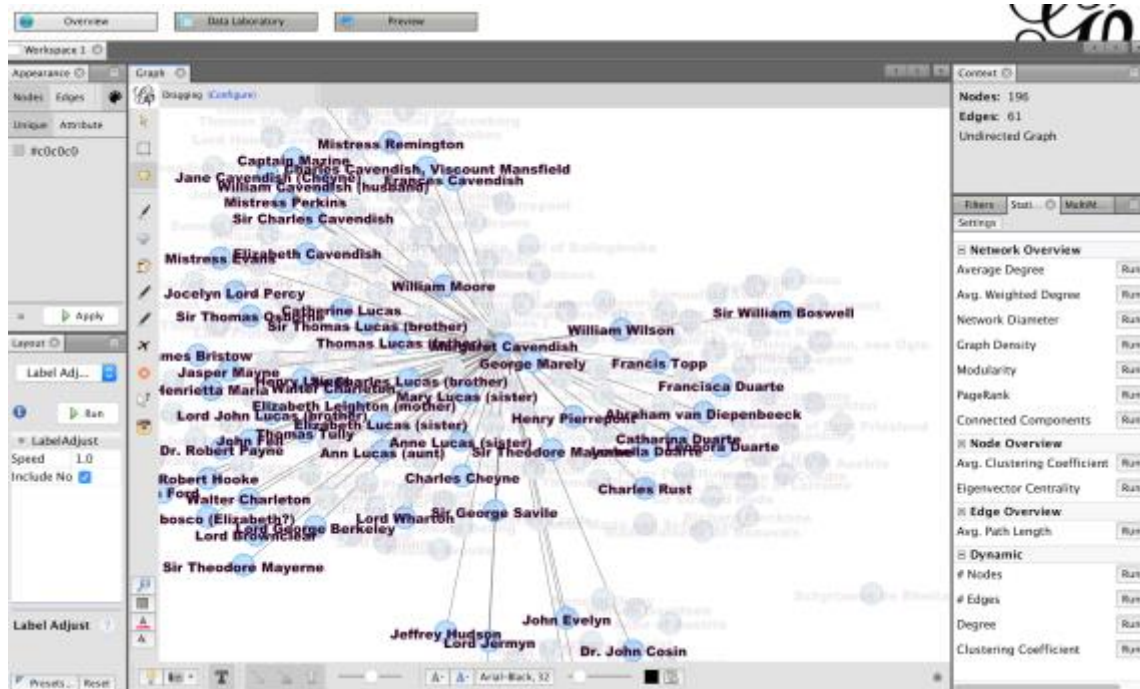


Fig. 9: Gephi Visualization.

Cavendish's social network is patterned by her geography based on the data provided (Fig. 10). This early visualization does show some interesting issues including the fact that though Cavendish produced many texts during her time in exile in Paris and Antwerp and though she met several philosophers and artists during this period, her textual networks are almost all within England. While this may seem like it shouldn't come as a surprise given her texts were printed in London and sold in London bookshops, Cavendish's influence and impact on is stronger than predicted. Cavendish's impact, at least regarding her sociability, is much larger than we have cared to consider.

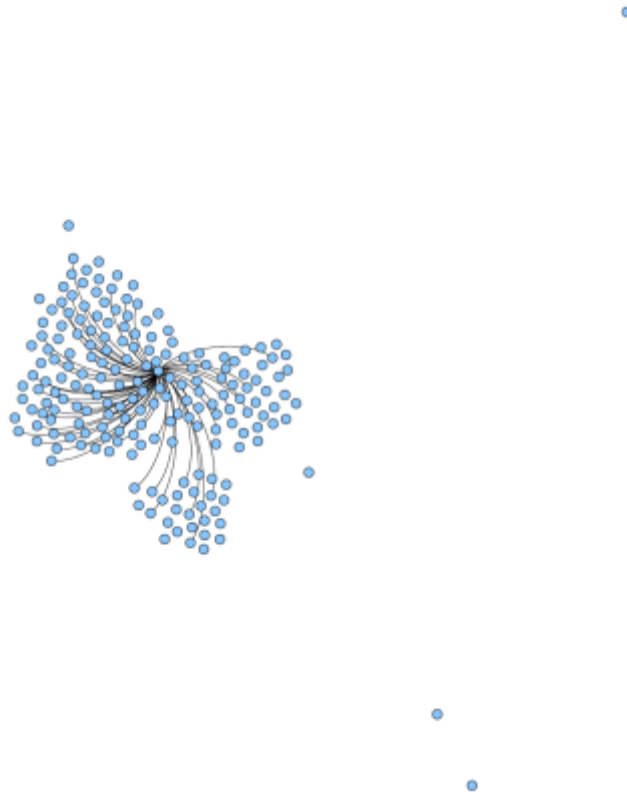


Fig. 10: *Gephi* Geospatial Visualization.

Currently, I am working on a geospatial map overlay to better map this network. The early overlay is very basic (Fig. 11), but provides the groundwork for work yet to come. The next step will be to model her geographical movements during her life to the nodes showing what you could describe as a social network time. For this work, I am using *Neatline*, an *Omeka* add-ons for the *DCP* that exhibit geospatial and geotemporal data. *Neatline*, developed by the Scholars' Lab at the University of Virginia, which has shown great promise for narrative based geo-mapping. I have included a few early images of what this would look like with my current Cavendish data (Fig. 12 and Fig. 13).



Fig. 11: Map Overlay for *Gephi* Visualization.



Fig. 12: *Neatline* Geomap.



Fig. 13: *Neatline Narrative Geomap.*

These visualizations provide an alternative view of Cavendish and her texts, but the visualizations are only one tool in the scholarly process. In 2008, Martyn Jessop Jessop argued against digital visualization tools and methods without a framework of developed scholarly rigor. His concern was that the practice and the product of data visualization would replace the work of analysis or at least be produced without close attention to the same scholarly values and rigor we expect of any traditional scholarship. While his early concerns, especially for the field of DH, stemmed from a few small early digital projects, and while his argument was attempting to, in some ways, determine what is academically acceptable (gatekeeping) his general concern was something I took seriously when producing these visualizations. Each visualization is carefully crafted based on the same rigorous methodology that I have applied to earlier sections of this dissertation, and these visualizations do not replace the work of humanistic and scientific interpretation and analysis. Their implications, however, have yet to be fully determined

and there is more work to be done in the exciting field of Cavendishian network analysis.

Although unfinished, this work is being recognized for its scholarly impact. The visualizations produced and all data collected are hosted at the *DCP* for free download. In fact, based on my early work, I was invited by Christopher Warren, Project Director and Associate Professor at Carnegie Mellon, to write a post for the NEH-funded *Six Degrees of Francis Bacon* project regarding their early network visualization for Margaret Cavendish. They asked me to analyze their network in 2013 when they were the first beginning, and since then I have shared with them my network data to add to their growing network. Recently, Brandie Siegfried, Associate Professor at Brigham Young University and Executive Board member for the International Margaret Cavendish Society, contacted the *DCP* to inform us that her students use the site regularly and are particularly interested in learning more about Cavendish's social networks.

To continue building the network it is imperative that I move beyond the biographical and autobiographical work and start an analysis of her textual production. Unfortunately, accessing her texts can be difficult (as noted above), which lead the *DCP* to focus on a larger text acquisition and text-encoding initiative.

4.2 Text Transcription and Analysis

If I want to continue building an expansive and dynamic sociability modeled social network for Margaret Cavendish, then I must begin to embed the network with data from her texts. This is no easy feat. While the current network is quite large, it does

not include several undirected relationships to works and authors Cavendish refers to or converses with in her philosophical and scientific texts. Another fruitful area for future inquiry is a comparative analysis of work on Cavendish with other similar writers from her age, to ponder the potential reasons that a woman who produced almost twenty-five published texts (this includes second and third editions of her work) has so few texts available to scholars and interested readers.

As appendix A shows, there are a handful of scholarly editions of selected works from Cavendish, but we don't have, nor will we probably ever have, a critical/scholarly edition of her full body of work in the foreseeable future. As I noted earlier, there are a few online options. As outlined above, scholars face great barriers of access when it comes to Cavendish's work: the Text Encoding Initiative (TEI) offers one avenue for providing access to Cavendish's work. The question becomes: how do we gain and provide access to Cavendish's texts and not just one version of her texts, but how do we work with the multiple textual variants produced by Cavendish over her lifetime? TEI provides one answer.

TEI sets the standard for text encoding using XML. This method of text encoding is useful for several reasons, but rather than offer an exhaustive summary of the values of TEI, I will instead outline the key reasons it is useful for this project: 1) TEI provides standards for encoding, so while there may be many editorial choices when encoding a document there is still a standard set of tags that are easily identifiable for any user or reader; 2) being able to make choices during the encoding provides pathways to create critical digital editions of texts, and it means no encoding is always going to be

the same from author to author; 3) authors have the ability to transform these texts into readable digital documents in a variety of methods making the documents accessible to many readers at once. The downside is that while learning XML is not in itself difficult and an author can encode the texts as simply and with as few tags as they would like, it does require time, it can be painstaking to encode larger documents, and the process of transforming the documents does require further programming knowledge. Nevertheless, in a case like ours where we have many texts that are not widely available (aside from some difficult to read digitized photocopied texts) TEI provides an attractive answer to getting as many people access to Cavendish's texts as we possibly are able.

In an XML course with Dr. Amy Earheart, we learned the basic functions of TEI and worked our way through the consortium standards and element basics while using the letters and notecards of Alex Haley to practice encoding documents. The class worked through the letters and completed a full encoding that Dr. Earhart published, with students listed as authors et al, in the journal *Scholarly Editing: The Annual of the Association for Documentary Editing*. I continued learning more about TEI at the Digital humanities Summer Institute (DHSI) after taking courses on XML and Digital Editions. After my time at Chawton House Library, I felt I was ready to encode Cavendish's *Plays, Never before Printed* (1668) using the presentation and non-presentation copy I examined and photographed while at Chawton. I began with the play *The Convent of Pleasure* because it is popular and there were no current digital editions of the play. After six months, I completed my first transcription (Fig. 14). My first attempt using TEI-P5 guidelines was basic, and I chose to simplify the use of drama elements because

my first goal was to provide the text of the play and in this regard. This XML file has been available on the *DCP* since it was completed. The next step was to encode tags identifying the gender of the speaker since this play is deceptive in its use of gendered identities and performances. Currently, I am encoding the document based on the printed text it was in, so the next level of encoding included information about the specific manuscript including marginalia, strikeouts, paper-slips, etc. A full edition of the manuscript will be completed within the year. We compiled them into GitHub and made them available online at the *DCP* (Fig. 15). Anyone can download the XML files from our site or anyone can encode the documents from GitHub and fork their work with ours creating a collaborative text encoding document, which is something we are encouraging scholars to do currently.

```

<?xml version="1.0" encoding="UTF-8"?>
<?xml-stylesheet type="text/xsl" href="tei2p.xsl"?>
<TEI>
  <teiHeader>
    <fileDesc>
      <titleStmt>
        <title>The Convent of Pleasure. A Comedy</title>
      </titleStmt>
      <publicationStmt>
        <p>Plays, Never before Printed. Written By the Thrice Noble, Illustrious, and Excellent Princesse, the Duchess of F</p>
      </publicationStmt>
      <sourceDesc>
        <p>Chawton House Library C3774</p>
      </sourceDesc>
    </fileDesc>
  </teiHeader>
  <text>
    <body>
      <div type="act">
        <head>Act I.</head>
        <div type="scene">
          <head>Scene I.</head>
          <stage type="entrance"> <move who="#gentlemen" type="entrance"></move> <emph rend="italics">[Enter Three</emph>
          <sp who="#1Gent">
            <speaker>First Gentleman</speaker>
            <p>Tom, Where have you been, you look so sadly of it?</p>
          </sp>
          <sp who="#2Gent">
            <speaker>2 Gent</speaker>
            <p>I have been at the Funeral of the <name type="person">Lord Fortunate</name>; who has left his Daugther, the
          </sp>
          <sp who="#1Gent">
            <speaker>1 Gent</speaker>
            <p>If she be so rich, it will make us all Young Men, spend all our Wealth on fine Clothes, Coaches, and Lackies
          </sp>
          <sp who="#3Gent">
            <speaker>3 Gent</speaker>
            <p>If all her Wopers be younger Brothers, as most of us Gallants are, we shall undo our selves upon bare hopes,
          </sp>
          <sp who="#2Gent">
            <speaker>2 Gent</speaker>
            <p>Yes, she is <orig>extream</orig> handsome, young, rich, and virtuous.</p>
          </sp>

```

Fig. 14: TEI Transcription of *The Convent of Pleasure* (1668).

Thanks to initiatives like the Early English Books Online – Text Creation Partnership, digital versions of Margaret Cavendish's writings are publicly available in a variety of places online. This page collects links to those resources, listing them chronologically according to the dates of print publication for the original works. Because they were produced as part of a massive project to digitize the early modern print archive, TCP texts are not perfect transcriptions, so some errors and untranscribed characters or words persist in versions based upon them. A handful of digital editions produced independently of the TCP project are also included below, which feature a greater degree of editorial integrity.

If you know of any other versions of Cavendish's works freely available online, please contact Jacob Tootalian at jtootalian@usf.edu.

Resources:

TCP-UMich = HTML versions of Phase I EEBO-TCP texts, hosted at the University of Michigan site.

TCP-Oxford = HTML versions of Phase I EEBO-TCP texts, hosted at the University of Oxford site.

TCP-XML = XML versions of Phase I EEBO-TCP texts, hosted at the Digital Cavendish Project GitHub.

TCP-VEP = Plain versions of Phase I EEBO-TCP texts that have undergone modernization and standardization processing by the Visualizing English Print group, hosted at the Digital Cavendish Project GitHub.

Other = Digital editions produced by various institutions/scholars.

Philosophicall Fancies (1653) – A53057

HTML: TCP-UMich, TCP-Oxford

XML: TCP-XML

Plain: TCP-VEP

Poems, and Fancies (1653) – A53061

HTML: TCP-UMich, TCP-Oxford

XML: TCP-XML

Plain: TCP-VEP

Digital Editions (Excerpts): Emory, Saskatchewan

Philosophical and Physical Opinions (1655) – A53055

HTML: TCP-UMich, TCP-Oxford

XML: TCP-XML

Plain: TCP-VEP

The Worlds Olio (1655) – A53065

HTML: TCP-UMich, TCP-Oxford

XML: TCP-XML

Plain: TCP-VEP

Orations of Divers Sorts (1662) – A53051

HTML: TCP-UMich, TCP-Oxford

XML: TCP-XML

Plain: TCP-VEP

Fig. 15: EEBO-TCP Phase I Texts Available.

It is a goal of the DCP this year to include a method of viewing the XML documents within the site itself making a digital reading repository for visitors. We think this will allow visitors who simply want to read the texts a quick and easy way to do so from within site. We hope that more readers will mean more folks who are interested in working with Cavendish's texts and more academics who will want to teach these texts without requiring expensive editions of a few selected texts. The larger goal with the TEI documents is to begin building scholarly digital editions. While it is not feasible to hope

for full scholarly editions of Cavendish's texts, it is feasible to begin the process of building scholarly digital editions. We are currently working with the International Margaret Cavendish Society to find scholars interested in participating in this long-term project, and to date, we already have one scholar, Brandie Siegfried, who is working on a digital edition of Cavendish's poetry.

The digital tools and digital methodologies I have outlined in this section are exactly what they say they are: tools and methods. They don't provide the key to answering the riddle of Margaret Cavendish, Duchess of Newcastle and they don't put an end to the constant scholarly justification of studying Cavendish as a serious academic endeavor. They do, however, help us revisit and re-evaluate Cavendish's complex of proliferate body of work while maintaining an important eye for just how narrow our focuses tend to be at times and then can help us explain how sometimes a certain version of Cavendish the author is presented while other versions or aspects of herself as author are hidden or minimized simply to justify our narrow scholarly focus. In fact, the real benefit here is the ability to analyze Cavendish from a variety of disciplinary and interdisciplinary viewpoints, which means we don't have to constrain our work within the perimeters of discipline-specific methodologies. Cavendish was a polymath. She approached her work from a myriad of contexts and methodologies. Cavendish often blurred the lines between philosophy and science, humanistic inquiry and cultural experimentation; her work is as apt for the social sciences as it is for theoretical physics.

One crucial benefit of a field like digital humanities is that it is inherently transdisciplinary. This makes digital methodologies and tools incredibly useful for Cavendish scholars. The work is not limited to the perimeters of one discipline. I can take a scientific approach to Cavendish's work, focusing on the embedding of scientific practices in her writing while also utilizing cultural and social theories to better understand the complexity of her drama. My theoretical and practical work can follow a model closely based on Cavendish's models. Where this will take my work, I don't exactly know, but I think even in this dissertation I have presented a wildly different Cavendish than expected. Our access to Cavendish's texts have limited our view of Cavendish's complexity as a writer. The changes in genre within the same work, the formlessness of her writing style and dramatic work (she doesn't always follow the same act/scene pattern), show a disjointed authorship. My work breaks with this view by looking at Cavendish's work as a larger dialogic process of learning. This dialogue of ideas is supported by the network.

A point of caution: digital tools and methods, like Cavendish's works, are theorized, designed, and built from within the computer sciences, the humanities, the social sciences, the physical and theoretical sciences, etc. The broad methodological underpinnings of the digital humanities are its greatest asset and its greatest weakness. It belongs to no one, yet anyone can be a practitioner. It makes knowledge building public while at the same time it can be used as a gatekeeper barring entry to only those that know how it works. This is how Cavendish felt about the mechanical sciences: it takes

knowledge and makes it proprietary to only those who have access or can access the mechanical apparatus and the technical know-how of how to work the machines.

The digital humanities as a field has a lot in common with the mechanical sciences or experimental sciences of the seventeenth-century. The fights over who is and who is not a digital humanist are remarkably like the arguments made by the members of the Royal Society against those who would dare to call themselves scientists. Knowledge must be verifiable by other scientists, it must be tangible, and must be reproducible in theory. But verification and reproducibility require the machine, the tool, the proper code of how the pieces fit together. If your home experiment doesn't reproduce the right results well, then the fault is in the machine, and not the scientist for everything the scientist does is from an objective standpoint. Blame the machine and not the scientist who built the machine. Sound familiar?

Therefore, to end, I want to provide another warning—a warning to any digital projects, like mine, like many of the archival and digital literary projects that consume the field of digital humanities—a warning regarding the absolutist view of data as a holy grail of humanities scholarship. The emergent reliance on and the continued demand for more and more data in our scholarly practices should receive the same scrutiny we give to any other methodological framework. The rhetoric of big data is alarming, and I admit that at times the *DCP* has been guilty of this—wanting to provide more and more data—but it's something we worked hard to challenge and diminish in our practices. What I describe below is an evolution of thought throughout my work on the *DCP* and my experiences in DH and digital scholarly practices in general.

4.3 The Problem with Data

That the emergence of digital humanities as a disciplinary field of scholarship, and digital scholarship in the humanities in general, parallels the growth of global connectivity and data transmission, made possible through technological developments that increase the speed and access of data transmission, is no coincidence. In many ways, digital humanities, otherwise known as humanities computing up until the late 90's, was made possible by the availability of and access to data. As academic departments began investing in computer technologies, including personal computers for scholars, data, ranging from linguistic patterns produced through textual analysis of visual and audio data from visualization projects, even to coordinates and longitudinal data available through mapping technologies, began to be regarded as the new frontier of digital humanities scholarship. The sheer amount of data was at once overwhelming and welcomed by emerging scholars.

The widespread availability of data allowed scholars to imagine larger projects of data analysis that subsequently produced larger amounts of data. This process is referenced in DH scholarship as “the push and pull of data” (Borgman 6). In her book *Scholarship in the Digital Age*, Christine Borgman discusses the effect this push and pull has on digital scholarship in the humanities:

The amount of data produced far exceeds the capabilities of manual techniques for data management. This ‘data deluge’ is pushing efforts to build an advanced information infrastructure for research and learning. At the same time, the

availability of fact, high-capacity computer networks, and sophisticated instruments to produce data are pulling scholars toward using them. (6)

What Borgman notices is a data-centered push and pull of humanities scholarship, one that can never handle the amount of data available, or the data being produced; thus, scholarly pursuits begin to focus on building tools that can handle the needs of the humanities. Borgman also points out that these data sets, now called “big data,” named for data available in various forms (whether visual, textual, or audio), have shifted the methodologies of humanities scholars towards building infrastructures capable of handling and producing more data.

As digital humanities methods and methodologies become data-centered and as they continually shift focus to building resources to handle and produce data, they have moved away from a critical examination of the data itself. Data then becomes neutral, or at least there is the illusion that data is neutral. When data becomes constructed as something beyond itself, it becomes disconnected from the cultural position in which it was produced. Current scholarship positions this process under the guise of distant-reading of big data. Instead of doing a close reading, big data sets allow scholars to do a distant-reading, or critical analysis, of a large set of texts and data. Though it differs from close reading in scope, the methodology remains the same.

The turn to data and more traditional forms of computational humanities in digital humanities scholarship is by no means concrete, but it does raise important questions about the future of digital humanities research: what is being left out of the scholarship during this methodological turn? How does a data-centered methodology

ignore cultural criticism and methodologies? Finally, how can we challenge the rhetoric of big data to foster new critical methodologies that allow for reciprocal dialogues between data-centered scholarship and culturally responsible scholarship that interrogates the production and use of big data?

In answering these questions, I hope to show that a data-centered focus within digital humanities scholarship, and in my work, is not antithetical to cultural criticism and cultural interrogations of data production and usage. In fact, I think this is an opportune moment in the development of digital humanities as a humanities discipline to begin this reciprocal discussion because it promotes a return to an interdisciplinary focus, a focus that is essential to digital humanities scholarship. It also challenges a return to new criticism, in which textual analysis of data becomes the primary focus, a focus that relies on the imagined neutrality of the data. Data in this methodology (close/distant-reading, etc.) makes possible the argument that the meaning of something stands before our touching of it and that the meaning can be mined through textual analyses. It also engenders digital tools and scholarship with unconscious rhetorics of colonialism and empire. If data is waiting to be discovered, a data-centered methodology makes possible the rhetoric of manifest destiny, a pursuit of the hidden and valuable.

At the 2011 MLA convention, Alan Liu delivered a presentation entitled “Where is Cultural Criticism in the Digital humanities?” During his presentation, Liu remarked that though digital humanities scholarship has changed the way humanists view textual analysis, and though the digital humanists have developed instrumental tools for

humanities computing scholarship, “rarely do we extend the issue involved into the register of society, economics, politics, or culture” (Liu). Liu also lamented, “While we have the tools and the data, we will not even be in the same league as Franco Moretti and others unless we can move seamlessly between text analysis and cultural analysis” (Liu). Liu is right in pointing out this development in digital humanities scholarship. The focus on data and building tools has left out the politically motivated tasks of cultural analysis and criticism.

Other scholars, such as Sean Latham and Lev Manovich argue that digital humanities scholarship does, in fact, promote cultural analysis. Latham argues that digital technologies promote projects oriented towards cultural studies through a new mode of “critical reading” while Lev Manovich has created what he calls a project of “cultural analytics” as a way of promoting cultural criticism and digital technologies and methodologies (Latham 418). Latham’s vision of DH research looks towards cultural criticism, but he retains a historical model of critical reading to imagine such projects. In doing so, he uses culture as a term of reference for production rather than an actual site of analysis. Thus, cultural criticism is appropriated as a methodology but does not, in fact, influence the conclusions of his historical digital projects. Manovich’s projects, however, are more complex.

In an interview with *Humanities*, Manovich explains that his scholarship is motivated by methodologies of cultural analytics, a methodology, which attempts to find cultural patterns within visual forms and large data sets (Williford). Manovich challenges Liu’s vision by arguing that cultural analytics can take big data sets and turn

them into projects that reveal large cultural patterns, patterns that are not apparent through traditional modes of scholarship. Nevertheless, echoing Liu's statement, Manovich's cultural analytics methodology represents a way of engaging with data visually, but those projections do not necessitate the analysis of the cultural production of the individual data patterns. That is, the patterns are not interactive, they do not engage with the viewers; instead, the project of cultural analytics forgoes cultural criticism to build a visual projection of big data.

Manovich's methodology does not ask the question of these now visible patterns relate to other areas of scholarship, nor does he turn critical attention to other questions of economic, social, political, or cultural importance. What does it mean, for instance, that his *Times* magazine project visualizes changes in color schemes? More importantly, what does it mean that his cultural projects take for granted the dominant cultures that produce patterns that are being visualized through his scholarship? Is the value *Times* now places on individual faces, a visualization of a cultural pattern, or a visualization of how a dominant culture determines a cultural pattern?

Scholarship, like Manovich's, also raises important questions of cultural appropriation. The lure of big data and the visualization projects produced by Manovich appropriate cultural texts and images and turns them into pieces of visual artwork. Manovich notes that with his projects he is "also trying to create an artistic image of history" (Williford). However, Manovich does not discuss the rhetorical implications of this type of history making project. Who determines the patterns and who determines

what history those patterns describe? These are important questions that are left unanswered by most of the current data-centered projects.

Manovich's projects are just one of many that attempt to utilize the rhetoric of cultural criticism, but instead promote a historical or literary focus on cultural texts, images, audio and other data sets. To name just a few important projects, there is Stephen Ramsay's work on algorithmic criticism and Tanya Clement's distant-reading of Gertrude Stein's *The Making of Americans*. Both projects ground their methodologies in the critical analysis of texts through digital tools that allow for scholars to mine data in ways that produce large sets of data out of which readings and analysis emerge (Clement); projects like these promote new methods of analysis encased in traditional textual methodologies.

In these projects, the methodology is always grounded in a close reading of data. The tools produce the data, and then scholars analyze the data. Conclusions are based on the data sets themselves and do not engage in analysis of how the data is produced, through the texts, or other cultural production, nor is the data interrogated through the ways in which the tool produces said data sets. But as influential digital humanities scholars Dan Cohen and Matthew Kirschenbaum note, this is the project of digital humanities: "digital humanities is the use of digital media and technology to advance the full range of thought and practice in the humanities, from the creation of scholarly sources to research on those resources" and thus "computers and other objects of digital material culture become the centerpiece of analysis" (Cohen; Kirschenbaum 60). Though this rhetorical construction of big data as the model of digital humanities

scholarship pervades a large area of research and is often used to define what is and what is not the work of digital humanists, it is not the only defining criteria. As Patrik Svensson points out, “the territory of the digital humanities is currently under negotiation. While there is no doubt that the field is expanding, it is not entirely clear what is included and how the landscape can be understood or structured” (Paragraph 173). What is clear however is that at times the digital humanities have fallen on traditional models of scholarship as a way of giving authority to new modes of textual and critical analysis of data.

Literary and historical scholarships provide models for such research in that data becomes a tool for scholarship rather than an interface for criticism. Data is produced through the analysis of texts (visuals, texts, audio, cultural productions), which is facilitated by tools. The data produced is used to read or to make meaning of the data itself. Patterns, whether linguistic, visual, longitudinal, etc., provide scholars with ways of reading the data and analyzing the patterns as if they are systemic of the text. A process such as this relies on a new critical methodology that positions an illusion of objectivity between the scholar and the data by regarding data as independent of cultural production and as having textual meaning that is only revealed through this particular methodology. It gives literary authority to the scholarly endeavor since it utilizes traditional methods of scholarship and thus grounds digital humanities scholarship in the authoritative pursuit of textual literary and historical analysis.

It also allows for questions of cultural awareness to be silenced through the guise of data neutrality. When data is the center of digital humanities research, digital

humanists rely on a methodology that assumes the data needs to be extracted from its fixed position and that before extraction, the data has no meaning. This leads to digital practices such as data-mining and leads to problematic rhetoric that imagines digital technologies as tools for exploration.

Timothy Powell and Larry A. Aitken argue that the current methodological turn is in part due to postmodernism's legacy, a legacy that enabled a particularly disruptive relationship between culture and technology. They argue that this legacy rests on two interrelated assumptions:

1) Because electronic texts are infinitely reproducible, the cultural dimensions that characterize the 'original' are lost in endless repetition; 2) because any and all content in digital archives ultimately ends up encoded in a 'universal language' of zeros and ones, new media's capability of representing cultural specificity is inherently compromised. (255)

For Powell and Aitken, this legacy enables a rhetorical construction of digital scholarship as a methodology that can overlook questions of culture, society, politics, and economics because of the way data is produced and reproduced through digital reproduction. If digital tools and technologies allow data to be reproduced without regard to methods of production, then questions about cultural criticism become irrelevant since the data seems divorced from that production. This myth of data and cultural neutrality is what drives this postmodern position regarding data.

Powell and Aitken's work on building digital archives based on traditional Ojibwe teachings shows that digital tools and technologies, including data-centered

research, can produce culturally responsible scholarship. The difference between their work and what I will call traditional literary and historical digital scholarship is not simply their cultural focus, but their rhetorical positioning of the materials themselves. In fact, Powell and Aitken work closely with Ojibwe elders and rhetorically structure the data and its archive to produce digital technology that “is valuable because its interactive qualities allow viewers to ask the elders about *their* history, to look into their eyes, and to hear *chi-any ya gag* speak in their language and their cultural terms” (253). Their scholarship then builds a reciprocal relationship between the data, the tools used to reproduce the data, and the cultural needs of the users who access the data. It is this reciprocal nature that differentiates their scholarship from data-centered literary and historical digital scholarship.

Another project like Powell’s and Aitken’s is an encoding project for endangered Tibetan texts, a project started by Linda Patrik and faculty at Union College. This project challenges the assumption that digital scholarship is inherently data driven by analyzing the texts not to harvest data, but as a way to encode particular data into markups of the text. Though encoding promotes a standardization of the text and the data, that standardization is determined through the interactions with indigenous scholars and the text is then marked with codes that determine the cultural context. Similarly, language is encoded per cultural patterns set by indigenous leaders, and images and voices are encoded to facilitate a reading of the data that respects cultural needs. Patrik argues that the purpose of digital scholarship should be to build approaches to data that are culturally responsible—that build dialogues between communities to provide data

that is complex and that does not erase the multimodal characteristics of cultural productions through a standardized digitization project.

These digital projects utilize a methodology of building alliances between digital data, scholarship, and cultural criticism. Instead of producing patterns of data that are static, only to be observed, both projects create digital data-centered research that promotes cultural interaction with those who control the production of the data. For instance, in Powell and Aitken's digital archive, the users determine the data, they choose what to access, how they access it, and how they interact with the data. The data that is produced through that interaction becomes another cultural production that is controlled by the user. Interactivity and cultural agencies are essential for the archive and Patrik's encoding project.

The argument might be made that this reciprocity is not possible in all methods of digital scholarship. How does a project like Clement's, which relies on a distant-reading of large data sets, engage in this type of reciprocal dialogue? One way might be to alter the methodological focus of such studies. Instead of focusing on data as a method for producing digital scholarship, we should focus on projects of encoding data, projects such as Powell's and Aitken's and Patrik's. Our projects must also always be looking to give back to the community that informs our scholarship. It is not enough to produce and preserve data; instead, data must be community centered, it must become accessible in culturally responsible ways.

The process of data encoding allows for digital humanists to produce data with culturally responsible modes of learning and access and this means allowing the peoples

that produced the data control over their textual materials. Encoding texts and data requires a dialogue between the data produced and the culturally specific production of that data. It requires a dialogue between the academic scholars and those who produced and have rights to the text and data produced. It also looks to inform community participation rather than inform independent academic, scholarly pursuits.

Encoding can be and should always be a rhetorical practice of negotiation and interdisciplinarity. This requires a significant disciplinary shift, but it's a shift that is necessary for any digital project and digital scholarship. If we are going to promote an interdisciplinary approach this means more than having programmers mine for data; it means taking the time to do culturally responsible scholarship, it means building methodologies that promote community involvement in producing and analyzing data, and it means changing the rhetoric of how we think of data.

NOTES

¹ The title, “And Now for Something Completely Different,” is borrowed from the 1971 film *And Now for Something Completely Different* directed by Ian MacNaughton featuring John Cleese, Terry Gilliam, Graham Chapman and the cast of *Monty Python’s Flying Circus*. The film is a collection of sketches re-filmed from the original television series and marketed to an American audience.

² This is the cornerstone to digital rhetoric as a field and is supported by scholars like Jim Ridolfo, Angela M. Haas, and Jeffrey T. Grabill to name a few.

³ According to the *English Short Title Catalogue*, just for editions of Cavendish’s *Plays, Never before Printed* (1668) there are thirty-six records of known copies.

⁴ Chawton House Library C3774 and C3775.

⁵ The goal of the project was always to provide a space for independent research and work on Margaret Cavendish and to provide a free repository of information. However, now that the site is growing we are invested in applying for grants that would give us the opportunity to provide the same space for research, but to be supported in the next phase of creating digital editions, which is a large project in scope.

⁶ Douglas Grant in his biography of Cavendish, *Margaret the First*, makes this case.

5. CONCLUSIONS

For me, questions remain about the very terms we use to describe, categorize, and analyze early women's lives and texts.

Margaret J. M. Ezell

Emotions of all sorts, joyful or otherwise, can spread between pairs of people and among larger groups. Consequently, emotions have a collective and not just an individual origin. How you feel depends on how those to whom you are closely and distantly connected feel.

Nicholas A. Christakis and James H. Fowler

If you don't enjoy concepts and writing and don't feel that when you write you are adding something to the world, if only the enjoyment of itself, and that by adding that ounce of positive experience to the world you are affirming it, celebrating its potential, tending its growth, in however small a way, however really abstractly—well, just hang it up.

Brian Massumi

Although the sections presented in this dissertation should be read like case studies with each section experimenting with different approaches and methodologies to the study of Margaret Cavendish, each section is tied together through the theme of networked learning. Each approach asks different questions, but the conclusions reached all point to one larger idea: Cavendish's dramatic texts are a conversation, and that conversation is part of a larger social network of learning highlighting the triumphs and fears of women and women writers in a period of vast social change.

Whether it's Cavendish's performative acts in the citation of legal discourse and dialogue of the court system, or Cavendish's play with gender fluidity and hybridity in a utopian space of learning as a cautionary tale for its female inhabitants, or rethinking the

way in which we talk about networks and data for historical, textual networks for women writers in a digital age, there is a focal point in the process of learning and instruction. How one learns, and in turn, how one teaches others, is central for Cavendish and it should be for Cavendish scholarship.

Through these sections, I have shown that for Cavendish and her network, the production of knowledge is a dialogic process. One learns through dialogue, through learning how language and the citation of gendered norms in language dictate one's being. Learning to navigate this language and use it in return is crucial for Cavendish as shown in her female characters, and by extension her readers, as evidenced by her consistent approach to addressing readers' reactions and concerns.

To conclude, I will present a way to understand better these patterns I have outlined in earlier sections by arguing for a networked literacy approach to reading Cavendish's work. I am indebted to Elaine Scarry for her writing on the dialogic nature of poetry. According to Elaine Scarry's summary of Steven Pinker's *The Better Angels of Our Nature*, Pinker examines the connection between a reading public interested in the novel to the degrading levels or specific acts of violence, that have subsided over the past few centuries. The conclusion is that reading the novel taught readers about cruelty and empathy towards others and specifically to other viewpoints shared by others through fictional beings and animals and this empathy lead to the reduction in violent acts over time.

In her review of his book, Scarry traces this pattern back to novels predecessor, poetry. Scarry argues that it is poetry that has carried this tradition to the proliferation of

the novel and that in poetry not only is empathy a key figure, but the goal of poetry is deliberation, “many styles of poetry bring us face to face with acts of deliberation.” Deliberation offers multiple viewpoints not just counterpoints to debate (a feature of the novel pointed out by Scarry), but poetry also teaches readers how to engage in deliberation and practice dialogic patterns that challenge established views through the proliferation of literacies.

Literacy narratives present a pattern of how one learns to communicate and literacy is dependent on the mode of communication. Learning to communicate ideas via poetry is not the same as communicating ideas via the novel. Not only are the functions different, but the literacy is also affected by the genre and the conventions that dictate effective communication in that literacy mode. For Scarry, the dialogic nature of poetry, the deliberation of ideas and viewpoints is a literacy device that teaches readers how to communicate and understand empathy, beauty, injury, etc. This pattern is inherent in poetry, but I argue that it’s not confined to poetry because of its genre as Scarry has outlined. It’s because poetry is also a social literacy practice. The sociability of the text, its intertextuality embedded in the dialogue, creates a network of practices and literacies that impact readers. This is the connection to Cavendish.

Cavendish was a social author, and that means more than the process of engaging social networks. It also means that her texts are social texts that engage with the process of producing and exchanging knowledge through literacy discovery. She does this through her experimentation with language and dialogue to understand how language and the communication of ideas and knowledge can affect women. In return, she exposes

the consequences and benefits of learning how to communicate like a woman in an unstable social position and a gendered position controlled by the language of the patriarchy. Communication is key and learning to communicate inches one closer to equality, but as Cavendish teaches her readers, the line between the language subversion and normalization is a narrow one as I have outlined in the previous section. Language is both empowering and subjugating. Understanding the dialogic pattern of language, how language is controlled and manipulated is an essential literacy for readers and especially for women.

Read in this way, the dichotomous view of Cavendish the proto-feminist challenging the patriarchy through her subversive representations of gender and Cavendish the narcissistic royalist aristocrat who was an absolutist and subservient wife becomes less of a minefield for scholars and more of a nuanced understanding of a difficult position for a woman whose social status and literary authority were constantly being challenged. Thankfully, this view of Cavendish is slowly fading to be replaced by a Cavendish who understood that language is messy, but at the same time an exciting space for invention and discovery. Scholars like Lara Dodd have even begun to dismantle the assumption that Cavendish's linguistic form, often categorized as unsophisticated and lacking classical and modern elements, is not truly formless but an extension of her understanding of how language is fluid and changes within social and cultural contexts. This change is slow but necessary and there is more work to be done.

My goal was to open the possibility for understanding Cavendish's works in a framework, and through a terminology, we don't usually use for historical scholarship

on writers like Cavendish. The work of feminism and gender theory on performativity and the influence of gender theory on Cavendish scholarship opened the door to critiques of gender representations. Rhetoric and the revisionist project of the writing of women's lives opened the door to understand dialogue as a discursive practice by challenging the language and construction of historical narratives that conflate knowledge with expertise. Together, these theories and methodologies open a framework for understanding the use of dialogue as a literacy practice, one in which writers like Cavendish embed networks of learning through imagined and constructed a dialogue that is meant to question and engage the production of knowledge. This is the thread that connects my work on Cavendish.

Though this process crosses disciplinary boundaries for myself and Cavendish's work, reading her work in this way forces us to question our assumptions and constructions of Cavendish while providing a language of commonality amongst her work, bridging the gap between the contentious authorial selves touted in current scholarship. It begins to set a foundation for understanding Cavendish's works as a network of sociability. Her writing is not entirely hers. She offers her work to others, to her readers, to libraries, to friends.

Her work is a collective process of learning. Cavendish explains how she has come to understand the world and then provides a dialogic pattern to follow showing how language is a creative process (creative in that it has the power to create). She provides a common foundation for intellectual dialogue, introduces and tests the language embedded in the practices and methodologies, and provides a space to

challenge these structures. According to Michel de Certeau this is how a culture of learning begins: “The approach to culture begins when the ordinary man *becomes* the narrator when it is he who defines the (common) place of discourse and the (anonymous) space of its development” (5). Scientific culture, de Certeau notes, has developed outside of this pattern and has isolated the everyman from the expert where the expert is continually removed from “the practice of everyday life.” This is anathema to social behavior and social learning. As de Certeau argues, the expert isolates and limits the dissemination of knowledge and culture, and as Cavendish is fully aware, this practice is about exclusivity, and it’s a practice she fights against in her scientific writing.

Take, for example, her 1666 edition of *Observations upon Experimental Philosophy*, within which is also the first appearance of *The Description of a New Blazing World*, added as an appendix¹. In *Observations*, Cavendish imagines a dialogue between two versions of herself; one version asks questions about the experimental sciences and questions like whether nature can ever be dissected and understood fully or in parts. The other version of herself responds and answers these questions: the mechanical sciences can never understand nature because nature is a process of matter that moves independently, but also dependently and machines distort this pattern and nature’s parts can be observed, but nature itself is a prime mover that exists beyond our full understanding.

Cavendish leaves this dialogic process to begin a systematic critique of any philosophy, specifically focused on a mechanical philosophy that attempts to divide nature into observable parts, which can then be quantified and represented as fact.

Cavendish explores her understanding of matter and how nature moves. Her *Observations* end with a critique of the classical rhetoric associated with the new philosophy. Cavendish is aware that this adherence to classical models of understanding and rhetoric function to control the language of scientific thinking of who can and cannot participate.

The addition of *The Description of a New Blazing World*, which follows this critique is a fancy constructed by Cavendish in which a young woman is kidnapped and unwittingly transported to another world. Here the woman becomes Empress and enlists intellectuals from all disciplines, divided by different species of animals who possess human qualities (anthropomorphic hybrids), to answer difficult philosophical questions much like Cavendish in the previous section. The tale ends with the Empress calling the soul of the Duchess of Newcastle to be a scribe for the Empress. Later, the Duchess learns of an impending invasion, and the Empress decides to enlist the help of her hybrid animal-men to help.

The pattern is clear and instructive. Cavendish engages in a dialogue meant to initiate the process of questioning current knowledge. Nicole Pohl notes in her analysis that this process produces a valid critic of academic methodology. Cavendish then works through this dialogue to provide a critique of the current language and practices typically positioned as objective fact, which she identifies as being detrimental to the understanding of how nature works and ends with another dialogue about how this language is constructed in ways meant to exclude. Cavendish then creates the world in which these dialogues come to life in the imagined workings of this new utopian space

(utopian in its dialogic nature where all views are presented) where Cavendish herself is invited to write down the lessons of the animal-men and the Empress.

Cavendish provides the foundation to understand the current system of philosophy set by the new science and then provides her framework of learning and understanding. She then constructs an imagined space to continue to play with and challenge both the established views and her views. All the while a fictional Cavendish records this dialogue to take back to her world. Cavendish teaches her readers to analyze and understand the process of scientific thinking and then presents those ideas in a different context, giving her readers a space to imagine how these constructs work in various modes of learning and genres all the while placing herself simultaneously in the conversation and as scribe.

Cavendish as a scribe in *The Blazing World* is a curious injection for the author. There's something to be said about Cavendish imagining herself as scribe, as someone for whom the words move *through her*, but don't seem to be shaped *by her*, even though the reader is aware that they are because Cavendish is the author. The question becomes, what is gained by portraying herself as a conduit, rather than constructor? We might see elements of classical texts and mythology in which Cavendish as scribe almost stands in as an Oracle figure where predictions move through her almost ventriloquized by the author's own voice, and this is exactly how oracles function. Poets give the Oracle arguments or language they want themselves to say but put it at a distance from themselves, a distance further encoded by the oracle's gendered body. It's possible to read Cavendish's construction of herself as a scribe in this way, but instead of a divine or

ventriloquized voice, Cavendish constructs an intentional relationship between herself as an author and herself as a scribe.

Scholars have focused on this peculiar aspect of Cavendish's text and of her writing in general. Most famously, Catherine Gallagher has argued that this regressive subjectivity is in line with Cavendish's fascination with rank and royalist absolutism, a view shared by Sujata Iyengar who furthers this argument by including an analysis of Cavendish's scientific view of race and how they confirm her desire to rank individuals through her natural philosophy. On the other hand, Eve Keller has continued to challenge this view to argue that Cavendish's subjectivity relates to her theory regarding subject-object orientation, the subjectivity of the selves' mirrors Cavendish's views on matter in the universe and thus we should read this positioning about Cavendish's views on natural philosophy. Johnathan Goldberg proposes an altogether different view by highlighting the erotic tensions between the Empress and the scribe to argue for an understanding of Cavendish's subjectivity as desire or a reflection of what is unresolved within the self and within society (436). While these arguments present varied and interesting views of Cavendish's authorship, connecting these aspects of her writing to her work and her readers are lacking.

To return to the question, what does Cavendish gain by doing this, being the conduit and conductor also puts herself in a constant state of learning and being affected by her writing. It makes her writing self-reflexive in nature. She is never authoritative in the sense of feigning pure objectivity (like her fellows in the Royal Society often do), so she prevents any ability to claim to be an objective observer by constructing her

subjectivity within the imagined world and her imagined dialogue. She creates a possibility for a subjective view of science and philosophical thought, a view that is otherwise denied to anyone who is unable to observe the work of the new science. Instead of the knowledge being disseminated from the Royal Society being filtered through their writing and public experiments like those conducted by Robert Boyle and Robert Hooke and that knowledge being ventriloquized through the observers of the experiments, Cavendish constructs a sociable network of subjectivity in which communications between friends (real or imagined) work to provide a language and framework for understanding the natural world.

This is networked learning at its finest. It's contextual learning through repetition and the affective process of performativity—the repetition of putting this knowledge and dialogic literacy into action by showing how all actors are affected whether real or imagined. Networks can vary in form and what Cavendish constructs are knowledge networks in that they are always dialogues intended to foster and disseminate knowledge. To do this in *Observations*, Cavendish mirrors a natural process of how knowledge is formed and her fancy becomes a laboratory space for experimentation where limits can be tested.

That all actors and subjectivities are affected, whether real or not, shows that there is no limitation to the affective power of language, but it also models a process of understanding that doesn't attempt to confine the world or to understand nature is certain to set of patterns that could be understood only if they were discovered after being hidden. Cavendish tests the factual processes of the new science in an imagined natural

world but doesn't fall into the trap of bracketing nature as this or that, a mystery to be solved by uncovering hidden truths.

In *Observations*, the performative affect is to teach readers how to evaluate the language of natural philosophy and mechanical sciences to understand the world around them. This process, I have argued, is indicative of all her writing. While the form or genre might change, the interconnectedness of Cavendish's dialogic framework remains, and understanding how this framework functions, developing a dialogic literacy is the goal of every reader. Cavendish clearly builds these networks of learning for her readers, but her focus on gendered subjectivity suggests that she does so for women that in some ways make the networks consciousness raising by continually coming up against barriers, touching them, testing them.

Networks are never just links and connections. Networks are the associations between connections and all patterns and information that make up the structure of the network. As Steven Shaviro notes, "networks have no goals outside of themselves," but networks do require each connection to work to maintain the network structure (11). Dialogue is one way to perform this maintenance and to make sure each connection has the information it needs to maintain stability. Dialogues imitate debate, and that opens a framework for further dialogues that seek a proliferation of literacy. For Cavendish, this meant dialogues for justice, for women, for science, for cultural and social change. For scholars, it means an open dialogue to reconsider how our debates have shaped Cavendish for modern readers and to make sure we are following her pattern and continuing this networked learning approach.

NOTE

¹ Cavendish would later publish this title alone in two separate editions, 1666 and 1668, with the title *The Description of a New World, Called The Blazing-World*.

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APPENDIX A

TEXTS, PRINTERS, AND BOOKSELLERS (1653-1671)¹

DATE	TITLE	PRINTER	BOOKSELLER	EEBO FACSIMILES
1653	<i>Poems, and Fancies</i>	T. Roycroft	J. Martin & J. Allestrye	Huntington Library
1653	<i>Philosophical Fancies</i>	T. Roycroft	J. Martin & J. Allestrye	British Library
1655	<i>The World's Olio</i>	T. Roycroft	J. Martin & J. Allestrye	Huntington Library
1655	<i>Philosophical and Physical Opinions</i>	T. Warren	J. Martin & J. Allestrye	British Library
1656	<i>Nature's Pictures</i>	T. Warren	J. Martin & J. Allestrye	British Library (No Full-Text)
1662	<i>Playes</i>	A. Warren	J. Martin, J. Allestrye, and T. Dicas	Huntington Library
1662	<i>Orations of Divers Sorts</i>	W. Wilson		Cambridge Library
1663	<i>Orations of Divers Sorts</i>	W. Wilson		Durham U (No Full-Text)
1663	<i>Philosophical and Physical Opinions</i>	W. Wilson		Huntington Library (No Full-Text)
1664	<i>Poems and Fancies</i>	W. Wilson		Huntington Library (No Full-Text)
1664	<i>CCXI Sociable Letters</i>	W. Wilson		Harvard Library
1664	<i>Philosophical Letters</i>	D. Maxwell		Cambridge Library
1666	<i>Observations upon Experimental Philosophy</i>	A. Maxwell		U of Illinois
1666	<i>The Blazing World</i>	A. Maxwell		Harvard Library (No Full-Text)
1667	<i>Life of William Cavendish</i>	A. Maxwell		U of Illinois
1668	<i>Plays, Never before Printed</i>	A. Maxwell		Huntington Library

1668	<i>Grounds of Natural Philosophy</i>	A. Maxwell		Huntington Library
1668	<i>Life of William Cavendish</i> (Latin Translation)	T. Milbourne		Cambridge Library
1668	<i>The Blazing World</i>	A. Maxwell		British Library
1668	<i>Observations upon Experimental Philosophy</i>	A. Maxwell		Cambridge Library (No Full-Text)
1668	<i>Orations of Divers Sorts</i>	A. Maxwell		U of Edinburgh (No Full-Text)
1668	<i>Poems, or, Several Fancies</i>	A. Maxwell		Huntington Library (No Full-Text)
1671	<i>The World's Olio</i>	A. Maxwell		Huntington Library (No Full-Text)
1671	<i>Nature's Pictures</i>	A. Maxwell		Huntington Library

¹ This table is produced using data from Cameron Kroetsch's "List of Margaret Cavendish's Texts, Printers, and Booksellers (1653-1675) available for download on the *Digital Cavendish Project* site <http://www.digitalcavendish.org/texts-printers-booksellers/>. The table has been updated to include *Grounds of Natural Philosophy*. I have also included whether facsimiles are available from *Early English Books Online* and have listed the libraries providing the facsimile and whether plain full-text is available. I have removed any works not published during Cavendish's lifetime. The *DCP* is in the process of gathering data for a database of all holdings of Cavendish's printed texts.

APPENDIX B

XML TRANSCRIPTION OF THE CONVENT OF PLEASURE

```

<?xml version="1.0" encoding="UTF-8"?>
<?xml-stylesheet type="text/xsl" href="teibp.xsl"?>
<TEI>
  <teiHeader>
    <fileDesc>
      <titleStmt>
        <title>The Convent of Pleasure. A Comedy</title>
      </titleStmt>
      <publicationStmt>
        <p>Plays, Never before Printed. Written By the Thrice Noble, Illustrious, and
        Excellent Princesse, the Duchess of Newcastle. London, Printed by A. Maxwell, in the
        Year M.DC.LX.VIII.</p>
      </publicationStmt>
      <sourceDesc>
        <p>Chawton House Library C3774</p>
      </sourceDesc>
    </fileDesc>
  </teiHeader>
  <text>
    <body>
      <div type="act">
        <head>Act I.</head>
        <div type="scene">
          <head>Scene I.</head>
          <stage type="entrance"> <move who="#gentlemen" type="entrance"></move>
          <emph rend="italics">[Enter Three</emph> Gentlemen.<emph
          rend="italics">]</emph></stage>
          <sp who="#1Gent">
            <speaker>First Gentleman</speaker>
            <p>Tom, Where have you been, you look so sadly of it?</p>
          </sp>
          <sp who="2Gent">
            <speaker>2 Gent</speaker>
            <p>I have been at the Funeral of the <name type="person">Lord
            Fortunate</name>; who has left his Daugther, the <name type="person">Lady Happy,
            very rich having no other Daugther but her.</name></p>
          </sp>
          <sp who="#1Gent">
            <speaker>1 Gent</speaker>

```

<p>If she be so rich, it will make us all Young Men, spend all our Wealth on fine Clothes, Coaches, and Lackies, to fet out our Wooing hopes.</p>

</sp>

<sp who="#3Gent">

<speaker>3 Gent</speaker>

<p>If all her Wooers be younger Brothers, as most of us Gallants are, we shall undo our selves upon bare hopes, without Probability: But is she handsome, <name type="person"><emph rend="italics">Tom</emph></name>?</p>

</sp>

<sp who="#2Gent">

<speaker>2 Gent</speaker>

<p>Yes, she is <orig>extream</orig> handsome, young, rich, and virtuous.</p>

</sp>

<sp who="#1Gent">

<speaker>1 Gent</speaker>

<p>Faith, that is too much for one Woman to possess.</p>

</sp>

<sp who="#2Gent">

<speaker>2 Gent</speaker>

<p>Not, if you were to have her.</p>

</sp>

<sp who="#1Gent">

<speaker>1 Gent</speaker>

<p>No, not for me; but in my Opinion too much for any other Man.</p>

</sp>

<stage type="exit"> <move who="#gentlemen" type="exit"></move><emph rend="italics">[Exeunt.]</emph></stage>

</div>

<div type="scene">

<head>Scente II.</head>

<stage type="entrance"> <move who="#lhappy and #servant" type="entrance"></move><emph rend="italics">[Enter the Lady</emph> Happy<emph rend="italics">, and one of her Attendants.]</emph></stage>

<sp who="#servant">

<speaker>Servant</speaker>

<p>Madam, you being young, handsome, rich, and virtuous, I hope you will not cast away those gifts of Nature, Fortune, and Heaven, upon a Person which cannot merit you?</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Let me tell you, that Riches ought to be bestowed on such as are poor, and want means to maintain themselves; and Youth, on those that are old, Beauty, on those

that are ill-favoured; and Virtue, on those that are vicious: So that if I should place my gifts rightly, I must Marry one that's poor, old, ill-favoured, and debauch'd.</p>

</sp>

<sp who="#servant">

<speaker>Serv</speaker>

<p>Heaven forbid.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Nay, Heaven doth not allow of it, but commands it; for we are commanded to give to those that want.</p>

</sp>

<stage type="entrance"> <move who="#mediator" type="entrance" where="to the Lady Happy"></move><emph rend="italics">[Enter Madam</emph> Mediator <emph rend="italics">to the Lady</emph> Happy<emph rend="italics">.</emph></stage>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>Surely, Madam, you do but talk, and intend not to go where you say.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Yes, truly, my Words and Intentions go even together.</p>

</sp>

<sp who="#Mediat">

<speaker>Mediat</speaker>

<p>But surely you will no incloyster your self, as you say.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Why, what is there in the <orig>publick</orig> World that should invite me to live in it?</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>More then if you should banish your self from it.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Put the case I should Marry the best of Men, if any best there be; yet would a Marry'd life have more crosses and sorrows then pleasure, freedom, or hapiness: nay Marriage to those that are virtuous is a greater restraint then a Monastery. Or, should I take delight in Admirers? they might gaze on my Beauty, and praise my Wit, and I receive nothing from their eyes, nor lips; for Words vanish as soon as spoken, and Sights are not substantial. Besides, I should lose more of my Reputation by their Visits, then

gain by their Praises. Or, should I quit Reputation and turn Courtizan, there would be more lost in my Health, then gained by my Lovers, I should find more pain then Pleasure; besides, the troubles and frights I should put to, with the Quarrels and Brouilleries that Jealous Rivals make, would be a torment to me: and 'tis only for the sake of Men, when Women retire not: And since there is so much folly, vanity and falshood in Men, why should Women trouble and vex themselves for their sake; for retiredness bars the life from nothing else but Men.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>O yes, for those that incloister themselves, bar themselves from all other worldly Pleasures.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>The more Fools they.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>Will you call those Fools that do it for the gods sake?</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>No Madam, it is not for the gods sake, but for opinion's sake; for, Can any Rational Creature think or believe, the gods take delight in the Creature's uneasie life? or, Did they command or give leave to Nature to make Senses for no use; or to cross, vex and pain them? for, What profit or pleasure can it be to the gods to have Men or Women wear coarse Linnen or rough Woollen, or to flea their skin with Hair-cloth, or to eat or sawe thorow their flesh with Cords? or, What profit or pleasure can it be to the gods to have Men eat more Fish then Flesh, or to fast? unless the gods did feed on such meat themselves; for then, for fear the gods should want it, it were fit for Men to abstein from it: The like for Garments, for fear the gods should want fine Clothes to adorn themselves, it were fit Men should not wear them: Or, what profit or pleasure can it be to the gods to have Men to lie uneasily on the hard ground, unless the gods and Nature were at variance, strife and wars; as if what is displeasing unto Nature, were pleasing to the gods, and to be enemies to her, were to be friends to them.</p>

</sp>

<sp who="#mediat">

<speaker>Mediat</speaker>

<p>But being done for the gods sake, it makes that which in Nature seems to be bad, in Divinity to be good.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>It cannot be good, if it be neither pleasure, nor profit to the gods; neither do Men any thing for the gods but their own sake.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>But when the Mind is not imployed with Vanities, nor the Senses with Luxury; the Mind is more free, to offer its Adorations, Prayers and Praises to the gods.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>I believe, the gods are better pleased with Praises then Fasting; but when the Senses are dull'd with abstinency, the Body weakned with fasting, the Spirits tir'd with watching, the Life made uneasie with pain, the Soul can have but little will to worship: only the Imagination doth frighten it into active zeal, which devotion is rather forced then voluntary; so that their prayers rather flow out of their mouth, then spring from their heart, like rain-water that runs thorow Gutters, or like Water that's forced up a Hill by Artificial Pipes and Cisterns. But those that pray not unto the gods, or praise them more in prosperity then adversity, more in pleasures then pains, more in liberty then restraint, deserve neither the happiness of ease, peace, freedom, plenty and tranquillity in this World, nor the glory and blessedness of the next. And if the gods should take pleasure in nothing but in the torments of their Creatures, and would not prefer those those prayers that are offer'd with ease and delight, I should believe, the gods were cruel: and, What Creature that had reason or rational understanding, would serve cruel Masters, when they might serve a kind Mistress, or would forsake the service of their kind Mistress, to serve cruel Masters? Wherefore, if the gods be cruel, I will serve Nature; but the gods are bountiful, and give all, that's good, and bid us freely please our selves in that which is best for us: and that is best, what is most temperately used, and longest may be enjoyed, for excess doth wast it self, and all it feeds upon.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>In my opinion your Doctrine, and your Intention do not agree together.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Why?</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>You intend to live incloister'd and retired from the World.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>'Tis true, but not from pleasures; for, I intend to incloister my self from the World, to enjoy pleasure, and not to bury my self from it; but to incloister my self from the incumbred cares and vexations, troubles and perturbation of the World.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>But if you incloister your self, How will you enjoy the company of Men, whose conversation is thought the greatest Pleasure?</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Men are the only troublers of Women; for they only cross and oppose their sweet delights, and peaceable life; they cause their pains, but not their pleasures. Wherefore those Women that are poor, and have not means to buy delights, and maintain pleasures, are only fit for Men; for having not means to please themselves, they must serve only to please others; but those Women, where Fortune, Nature, and the gods are joined to make them happy, were mad to live with Men, who make the Female sex their slaves; but I will not be so inslaved, but will live retired from their Company. Wherefore, in order thereto, I will take so many Noble Persons of my own Sex, as my Estate will plentifully maintain, such whose Births are greater then their Fortunes, and are resolv'd to live a single life, and vow Virginity: with these I mean to live incloister'd with all the delights and pleasures that are allowable and lawful; My Cloister shall not be a Cloister of restraint, but a place for freedom, not to vex the Senses but to please them.</p>

<lg type="stanza">

<l>For every Sense shall pleasure take,</l>

<l>And all our Lives shall merry make:</l>

<l>Our Minds in full delight shall joy,</l>

<l>Not vex'd with every idle Toy:</l>

<l>Each Season shall our Caterers be,</l>

<l>To search the Land, and Fish the Sea;</l>

<l>To gather Fruit and reap the Corn,</l>

<l>That's brought to us in Plenty's Horn;</l>

<l>With which we'l feast and please our <orig>tast</orig></l>

<l>But not luxurious make a <orig>wast</orig>.</l>

<l>Wee'l Cloth our selves with softest Silk,</l>

<l>And Linnen fine as white as milk.</l>

<l>Wee'l please our Sight with Pictures rare;</l>

<l>Our Nostrils with perfumed Air.</l>

<l>Our Ears with sweet melodious Sound,</l>

<l>Our <orig>Tast</orig> with swee delicious Meat,</l>

<l>And savory Sauces we will eat:</l>

<l>Variety each Sense shall feed,</l>

<l>And Change in them new Appetites breed.</l>

<l>Thus will in <emph rend="italics">Pleasure's Convent</emph> I</l>
 <l>Live with delight, and with it die.</l>
 </lg>
 </sp>
 <stage type="exit"><move type="exit"></move><emph
 rend="italics">[Exeunt.]</emph></stage>
 </div>
 </div>
 <div type="act">
 <head>Act II.</head>
 <div type="scene">
 <head>Scene I.</head>
 <stage type="entrance"> <move who="#take-pleasure and #dick"
 type="entrance"></move> <emph rend="italics">[Enter Monsieur</emph> Take-
 pleasure.<emph rend="italics">and his Man</emph> Dick.<emph
 rend="italics">]</emph></stage>
 <sp who="#take-pleasure">
 <speaker>Monsieur Take-pleasure</speaker>
 <p><emph rend="italics">Dick</emph>, Am I fine to day?</p>
 </sp>
 <sp who="#dick">
 <speaker>Dick</speaker>
 <p>Yes, Sir, as fine as Feathers, Ribbons, Gold, and Silver can make you.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>Dost through think I shall get the Lady Happy?</p>
 </sp>
 <sp who="#dick">
 <speaker>Dick</speaker>
 <p>Not if it be her fortune to continue in that name.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>Why?</p>
 </sp>
 <sp who="#dick">
 <speaker>Dick</speaker>
 <p>Because if she Marry your Worship she must change her Name; for the Wife
 takes the Name of her Husband, and quits her own.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>

<p>Faith, <emph rend="italics">Dick</emph>, if I had her wealth I should be
<emph rend="italics">Happy</emph>.</p>
</sp>
<sp who="#dick">
<speaker>Dick</speaker>
<p>It would be according as your Worship would use it; but, on my conscience,
you would be more happy with the Ladie's Wealth, then the Lady would be with your
Worship.</p>
</sp>
<sp who="#take-pleasure">
<speaker>Takepl</speaker>
<p>Why should you think so?</p>
</sp>
<sp who="#dick">
<speaker>Dick</speaker>
<p>Becasue Women never think themselves happy in Marriage.</p>
</sp>
<sp who="#take-pleasure">
<speaker>Takepl</speaker>
<p>You are mistaken; for Women never think themselves happy until they be
Married.</p>
</sp>
<sp who="#dick">
<speaker>Dick</speaker>
<p>The truth is, Sir, that Women are always unhappy in their thoughts, both
before and after Marriage; for, before Marriage they think themselves unhappy for want
of a Husband; and after they are Married, they think themselves unhappy for having a
Husband.</p>
</sp>
<sp who="#take-pleasure">
<speaker>Takepl</speaker>
<p>Indeed Womens thoughts are restless.</p>
</sp>
<stage type="entrance"><move who="#Facil and #Adviser" type="entrance"
where="to Monsieur Take-pleasure"></move><emph rend="italics">[Enter
Monsieur</emph> Facil <emph rend="italics">and Monsieur</emph> Adviser, <emph
rend="italics">to Monsieur</emph> Take-pleasure;<emph rend="italics"> all in their
Wooing Accoustrements.]</emph></stage>
<sp who="#take-pleasure">
<speaker>Takepl</speaker>
<p>Gentlemen, I perceive you are all prepared to Woo.</p>
</sp>
<sp who="#facil">
<speaker>Facil</speaker>

<p>Yes faith, we are all prepared to be Wooers. But whom shall we get to present us to the Lady Happy?</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>We must set on bold faces, and present our selves.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>Faith, I would not give my hopes for an indifferent portion.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>Nor I.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>The truth is, We are all stuf with Hopes, as Cushions are with Feather.</p>
 </sp>
 <stage type="entrance"><move who="#courtly" type="entrance">
 </move><emph rend="italics">[Inter Monsieur Courtly.]</emph></stage>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>O Gentlemen, Gentlemen, we are all utterly undone.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Why, what's the matter?</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Why, the Lady Happy hath incloister'd her self, with twenty Ladies
 more.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>The Devil she hath?</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>The gods forbid.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>

<p>Whether it was the devil or the gods that have perswaded her to it, I cannot tell; but gone in she is.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>I hope it is but a blast of Devotion, which sill soon flame out.</p>
 </sp>
 <stage type="entrance"> <move who="#mediator" type="entrance"></move><emph rend="italics">[Enter Madam Mediator.]</emph></stage>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>O Madam Mediator, we are all undone, the Lady Happy is incloister'd.</p>
 </sp>
 <sp who="#mediator">
 <speaker>Mediat</speaker>
 <p>Yes, Gentlemen, the more is the pitty.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Is there no hopes?</p>
 </sp>
 <sp who="#mediator">
 <speaker>Mediat</speaker>
 <p>Faith, little.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>Let us see the Clergy to perswade her out, for the good of the Commonwealth.</p>
 </sp>
 <sp who="#mediator">
 <speaker>Mediat</speaker>
 <p>Alas Gentlemen! they can do no good, for she is not a Votress to the gods but to Nature.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>If she be a Votress to Nature, you are the only Person fit to be Lady Prioress; and so by your power and authority you may give us leave to visit your Nuns sometimes.</p>
 </sp>
 <sp who="#mediator">
 <speaker>Mediat</speaker>

<p>Not but at a Grate, unless in time of Building, or when they are sick; but howsoever, the Lady Happy is Lady-Prioress her self, and will admit none of the Masculine Sex, not so much as to a Grate, for she will suffer no grates about the Cloister; she has also Women-Physicians, Surgeons and Apothecaries, and she is the chief Confessor her self, and gives what Indulgences or Absolutions she pleaseth: Also, her House, where she hath made her Convent, is so big and convenient, and so strong, as it needs no addition or repair: Besides, she has so much compass of ground within her walls, as there is not only room and place enough for Gardens, Orchards, Walks, Groves, Bowers, Arbours, Ponds, Fountains, Springs and the like; but also conveniency for much Provision, and hath Women for every Office and Employment: for though she hath not above twenty Ladies with her, yet she hath a numerous Company of Female Servants, so as there is no occasion for Men.</p>

</sp>

<sp who="#take-pleasure">

<speaker>Takepl</speaker>

<p>If there be so many Women, there will be the more use for Men: But pray Madam Mediator, give me leave, rightly to understand you, by being more clearly informed: you say, The Lady Happy is become a Votress to Nature; and if she be a Votress to Nature, she must be a Mistress to Men.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>By your favour, Sir, she declares, That she hath avoided the company of Men, by retirement, meerly, because she would enjoy the variety of Pleasures, which are in Nature; of which, she says, Men are Obstructers; for, instead of increasing Pleasure, they produce Pain, and, instead of giving Content, they increase Trouble; instead of making the Femal- Sex Happy, they make them Miserable; for which, she hath banished the Masculine Company for ever.</p>

</sp>

<sp who="#adviser">

<speaker>Adviser</speaker>

<p>Her Heretical Opinions ought not to be suffer'd, nor her Doctrine allow'd; and she ought to be examined by a Masculine Synod, and punish'd with a severe Husband, or tortured with a deboist Husband.</p>

</sp>

<sp who="#mediator">

<speaker>Mediat</speaker>

<p>The best way, Gentlemen, is to make your Complaints, and put up a Petition to the State, with your desires for a Redress.</p>

</sp>

<sp who="#courtly">

<speaker>Court</speaker>

<p>Your Counsel is good.</p>

</sp>

<sp who="#facil">
 <speaker>Facil</speaker>
 <p>We will follow it, and go presently about it.</p>
 </sp>
 <stage type="exit"> <move type="exit"></move><emph
 rend="italics">[Exeunt.]</emph></stage>
 </div>
 <div type="scene">
 <head>Scene II.</head>
 <stage type="entrance"> <move who="#lhappy with #ladies and #mediator"
 type="entrance"></move><emph rend="italics">[Enter the Lady Happy, with her
 Ladies; as also Madam Mediator.]</emph></stage>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>Ladies, give me leave to desire your Confession, whether or no you repent
 your Retirement.</p>
 </sp>
 <sp who="#ladies">
 <speaker>Ladies</speaker>
 <p>Most excellent Lady, it were as probable a repentance could be in Heaven
 amongst Angels as amongst us.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>Now Madam Mediator, let me ask you, Do you condemn my act of
 Retirement?</p>
 </sp>
 <sp who="#mediator">
 <speaker>Mediat</speaker>
 <p>I approve of it with admiration and wonder, that one that is so young should
 be so wise.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>Now give me leave to inform you, how I have order'd this our <emph
 rend="italics">Convent of Pleasure;</emph> first, I have such things as are for our Ease
 and Conveniency; next for Pleasure, and Delight; as I have change of Furniture, for my
 house; according to the four Seasons of the year, especially our Chambers: As in the
 Spring, our Chambers are hung with Silk-Damask, and all other things suitable to it; and
 a great Looking- Glass in each Chamber, that we may view our selves and take pleasure
 in our own Beauties, whilst they are fresh and young; also, I have in each Chamber a
 Cup- board of such plate, as is useful, and whatsoever is to be used is there ready to be
 employed; also, I have all the Floor strew'd with sweet Flowers: In the Summer I have
 all our Chambers hung with Taffety, and all other things suitable to it, and a Cup-board

of Purseline, and of Plate, and all the Floore strew'd every day with green Rushes or Leaves, and Cisterns placed neer our Beds-heads, wherein Water may run out of small Pipes made for that purpose: To invite repose in the Autumn, all our Chambers are hung with Gilt Leather, or Franchipane; also, Beds and all other things suitable; and the Rooms Matted with very fine Mats: In the Winter our Chambers must be hung with Tapestry, and our Beds of Velvet, lined with Sattin, and all things suitable to it, and all the Floor spread over with Turkie Carpets, and a Cup-board of Gilt Plate; and all the Wood for Firing to be Cypress and Juniper; and all the Lights to be Perfumed Wax; also, the Bedding and Pillows are ordered according to each Season; viz. to be stuf with Feathers in the Spring and Autumn, and with Down in the Winter, but in the Summer to be only Quilts, either of Silk, or fine Holland; and our Sheets, Pillows, Table-Clothes and Towels, to be of pure fine Holland, and every day clean; also, the Rooms we eat in, and the Vessels we feed withal, I have according to each Season; and the Linnen we use to our Meat, to be pure fine Diaper, and Damask, and to change it fresh every course of Meat: As for our Galleries, Stair-Cases, and Passages, they shall be hung with various Pictures; and, all along the Wall of our Gallery, as long as the Summer lasts, do stand, upon Pedestals, Flower-pots, with various Flowers; and in the Winter Orange-Trees: and my Gardens to be kept curiously, and flourish, in every Season of all sorts of Flowers, sweet Herbs and Fruits, and kept so as not to have a Weed in it, and all the Groves, Wildernesses, Bowers and Arbours pruned, and kept free from dead Boughs Branches or Leaves; and all the Ponds, Rivolets, Fountains, and Springs, kept clear, pure and fresh: Also, we will have the choisest Meats every Season doth afford, and that every day our Meat, be drest several ways, and our drink cooler or hotter according to the several Seasons; and all our Drinks fresh and pleasing: Change of Garments are also provided, of the newest fashions for every Season, and rich Trimming; so as we may be accoutred properly, and according to our several pastimes: and our Shifts shall be of the finest and purest Linnen that can be bought or spun.</p>
</div>
<div>
<div type="scene">
<head>Scene III.</head>
<stage type="entrance"> <move who="#ladies" type="entrance"></move>[Enter Two Ladies.]</stage>
<sp who="#amorous">
<speaker>Lady Amorous</speaker>
</div>
</div>
</div>
</div>

<p>Madam, how do you, since you were Married?</p>
</sp>
<sp who="#vertue">
<speaker>L. Vertue</speaker>
<p>Very well, I thank you.</p>
</sp>
<sp who="#amorous">
<speaker>L. Amor</speaker>
<p>I am not so well as I wish I were.</p>
</sp>
<stage type="entrance"> <move who="#mediator" where="to them" type="entrance"></move>[Enter Madam Mediator to them.]</stage>
<sp who="#mediator">
<speaker>M. Mediat</speaker>
<p>Ladies, do you hear the News?</p>
</sp>
<sp who="#vertue">
<speaker>L. Vertue</speaker>
<p>What News?</p>
</sp>
<sp who="#mediator">
<speaker>M. Mediat</speaker>
<p>Why there is a great Foreign Princess arrived, hearing of the famous <emph rend="italics">Convent of Pleasure,</emph> to be one of Nature's Devotes.</p>
</sp>
<sp who="#amorous">
<speaker>L. Amor</speaker>
<p>What manner of Lady is she?</p>
</sp>
<sp who="#mediator">
<speaker>M. Mediat</speaker>
<p>She is a Princely brave Woman truly, of a Masculine Presence.</p>
</sp>
<sp who="#vertue">
<speaker>L. Vertue</speaker>
<p>But, Madam Mediator, Do they live in such Pleasure as you say? for they'l admit you, a Widow, although not us, by reason we are Wives.</p>
</sp>
<sp who="#mediator">
<speaker>M. Mediat</speaker>
<p>In so much Pleasure, as Nature never knew, before this Convent was: and for my part, I had rather be one in the <emph rend="italics">Convent of Pleasure,</emph> then Emperess of the whole World; for every Lady there enjoyeth as much Pleasure as any absolute Monarch can do, without the Troubles and Cares, that wait on Royalty;

besides, none can enjoy those Pleasures They have, unless they live such a retired or retreated life free from the Worlds vexations.</p>

</sp>

<sp who="#vertue">

<speaker>L. Vertue</speaker>

<p>Well, I wish I might see and know, what Pleasures they enjoy.</p>

</sp>

<sp who="mediator">

<speaker>M. Mediat</speaker>

<p>If you were there, you could not know all their Pleasure in a short time, for their Varieties will require a long time to know their several Changes; besides, their Pleasures and Delights vary with the Seasons; so that what with the several Seasons, and the Varieties of every Season, it will take up a whole life's time.</p>

</sp>

<sp who="#vertue">

<speaker>L. Vertue</speaker>

<p>But I could judg of their Changes by their single Principles.</p>

</sp>

<sp who="#mediator">

<speaker>M. Mediat</speaker>

<p>But they have Variety of one and the same kind.</p>

</sp>

<sp who="#vertue">

<speaker>L. Vertue</speaker>

<p>But I should see the way or manner of them.</p>

</sp>

<sp who="#mediator">

<speaker>M. Mediat</speaker>

<p>That you might.</p>

</sp>

<stage type="exit">[Exeunt.]</stage>

</div>

<div type="scene">

<head>Scene IV.</head>

<stage type="entrance"> <move type="entrance"></move>[Enter Monsieur Adviser, Courtly, Take-pleasure, and Facil.]</stage>

<sp who="#courtly">

<speaker>Monsieur Courtly</speaker>

<p>Is there no hopes to get those Ladies out of their <emph
rend="italics">Convent</emph>?</p>

</sp>

<sp who="#adviser">

<speaker>Adviser</speaker>

<p>No faith, unless we could set the <emph rend="italics">Convent</emph> on fire.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>For <emph rend="italics">Jupiter's</emph> sake, let us do it, let's every one carry a Fire-brand to fire it.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Yes, and smoak them out, as they do a Swarm of Bees.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>Let's go presently about it.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Stay, there is a great Princess there.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>'Tis true, but when that Princess is gone, we will surely do it.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Yes, and be punish'd for our Villany.</p>
 </sp>
 <sp who="take-pleasure">
 <speaker>Takepl</speaker>
 <p>It will not prove Villany, for we shall do Nature good service.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Why, so we do Nature good service, when we get a Wench with Child, but yet the Civil Laws do punish us for it.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>They are not Civil Laws that punish Lovers.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>But those are Civil Laws that punish Adulterers.</p>

</sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Those are Barbarous Laws that make Love Adultery.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>No, Those are Barbarous that make Adultery Love.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>Well, leaving Love and Adultery, They are foolish Women that vex us with
 their Retirement.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Well, Gentlemen, although we rail at the Lady Happy for Retiring, yet if I
 had such an Estate as she, and would follow her Example; I make no doubt but you
 would all be content to encloister your selves with me upon the same conditions, as
 those Ladies incloister themselves with her.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>Not unless you had Women in your <emph
 rend="italics">Convent</emph>.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>
 <p>Nay, faith, since Women can quit the pleasure of Men, we Men may well
 quit the trouble of Women.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>But is there no place where we may peak into the <emph
 rend="italics">Convent</emph>?</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>No, there are no Grates, but Brick and Stone-walls.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>Let us get out some of the Bricks or Stones.</p>
 </sp>

<sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Alas! the Walls are a Yard-thick.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>But nothing is difficult to Willing-minds.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>My Mind is willing; but my Reason tells me, It is impossible; wherefore, I'll
 never go about it.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>Faith, let us resolve to put our selves in Womens apparel, and so by that
 means get into the <emph rend="italics">Convent</emph>.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>We shall be discover'd.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>Who will discover Us?</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>We shall discover our Selves.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>We are not such fools as to betray our Selves.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>We cannot avoid it, for, our very Garb and Behaviour; besides, our Voices
 will discover us: for we are as untoward to make Courtsies in Petticoats, as Women are
 to make Legs in Breeches; and it will be as great a difficulty to raise our Voices to a
 Treble- sound, as for Women to press down their Voices to a Base; besides, We shall
 never frame our Eyes and Mouths to such coy, dissembling looks, and pritty simpering
 Mopes and Smiles, as they do.</p>
 </sp>
 <sp who="#courtly">

<speaker>Court</speaker>
 <p>But we will go as strong lusty Country- Wenches, that desire to serve them in Inferiour Places, and Offices, as Cook-maids, Landry-maids, Dairy- maids, and the like.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>I do verily believe, I could make an indifferent Cook-maid, but not a Laundry, nor a Dairy- maid; for I cannot milk Cows, nor starch Gorgets, but I think I could make a pretty shift, to wash some of the Ladies Night-Linnen.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>But they imploy Women in all Places in their Gardens; and for Brewing, Baking and making all sorts of things; besides, some keep their Swine, and twenty such like Offices and Employments there are which we should be very proper for.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>O yes, for keeping of Swine belongs to Men; remember the Prodigal Son.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Faith, for our Prodigality we might be all Swin-heards.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Also we shall be proper for Gardens, for we can dig, and set, and sow.</p>
 </sp>
 <sp who="#take-pleasure">
 <speaker>Takepl</speaker>
 <p>And we are proper for Brewing.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>We are more proper for Drinking, for I can drink good Beer, or Ale, when 'tis Brew'd; but I could not brew such Beer, or Ale, as any man could drink.</p>
 </sp>
 <sp who="#facil">
 <speaker>Facil</speaker>
 <p>Come, come, we shall make a shift one way or other: Besides, we shall be very willing to learn, and be very diligent in our Services, which will give good and great content; wherefore, let us go and put these designs into execution.</p>

</sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Content, content.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Adviser</speaker>
 <p>Nay, faith, let us not trouble our Selves for it, 'tis in vain.</p>
 </sp>
 <stage type="exit">[Exeunt.]</stage>
 </div>
 </div>
 <div type="act">
 <head>Act III.</head>
 <div type="scene">
 <head>Scene I.</head>
 <stage type="entrance"> <move who="#lhappy and #princess and #ladies"
 type="entrance"></move>[Enter the Princess, and the Lady Happy, with the rest of the
 Ladies belonging to the Convent.]</stage>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>Madam, Your Highness has done me much Honour, to come from a Splendid
 Court to a retired <emph rend="italics">Convent</emph>.</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>Sweet Lady Happy, there are many, that have quit their Crowns and Power,
 for a Cloister of Restraint; then well may I quit a Court of troubles for a <emph
 rend="italics">Convent of Pleasure</emph>: but the greatest pleasure I could receive,
 were, To have your Friendship.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>I should be ungrateful, should I not be not only your Friend, but humble
 Servant.</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>I desire you would be my Mistress, and I your Servant; and upon this
 agreement of Friendship I desire you will grant me one Request.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>Any thing that is in my power to grant.</p>

</sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>Why then, I observing in your several Recreations, some of your Ladies do
 accoustre Themselves in Masculine-Habits, and act Lovers-parts; I desire you will give
 me leave to be sometimes so accoustred and act the part of your loving Servant.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>I shall never desire to have any other loving Servant then your Self.</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>Nor I any other loving Mistress then Your- Self.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <lg type="stanza">
 <l>More innocent Lovers never can there be,</l>
 <l>Then my most Princely Lover, that's a She.</l>
 </lg>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <lg type="stanza">
 <l>Nor never Convent did such pleasures give,</l>
 <l>Where Lovers with their Mistresses may live.</l>
 </lg>
 </sp>
 <stage type="entrance"> <move who="#alady" type="entrance"></move>[Enter a
 Lady, asking whether they will see the Play.]</stage>
 <sp who="#alady">
 <speaker>Lady</speaker>
 <p>May it please your Highness, the Play is ready to be Acted.</p>
 <milestone unit="scene"/><note>[The Scene is opened, the Princess and
 LadyHappy sit down, and the Play is Acted within the Scene; the Princess and the
 LadyHappy being Spectators.]</note>
 </sp>
 <stage type="entrance"> <move who="#alady dressed like a man"
 type="entrance"></move>[Enter one drest like a Man that speaks the Prologue.]</stage>
 <sp who="#alady">
 <lg type="stanza">
 <l>Noble Spectators, you shall see to night</l>
 <l>A Play, which though't be dull, yet's short to sight;</l>

<l>For, since we cannot please your Ears with Wit,</l>
 <l>We will not tyre your limbs, long here to fit.</l>
 </lg>
 </sp>
 </div>
 <div type="scene">
 <head>Scene II.</head>
 <stage type="entrance"> <move who="#women" type="entrance"></move>[Enter
 Two mean Women.]</stage>
 <sp who="#woman1">
 <speaker>First Woman</speaker>
 <p>O Neighbour well met, where have you been?</p>
 </sp>
 <sp who="#woman2">
 <speaker>2 Woman</speaker>
 <p>I have been with my Neighbour the Cobler's Wife to comfort her for the loss
 of her Husband, who is run away with Goody Mettle the Tinker's Wife.</p>
 </sp>
 <sp who="#woman1">
 <speaker>1 Woman</speaker>
 <p>I would to Heaven my Husband would run away with Goody Shredthe
 Botcher's Wife, for he lies all day drinking in an Ale-house, like a drunken Rogue as he
 is, and when he comes home, he beats me all black and blew, when I and my Children
 are almost starved for want.</p>
 </sp>
 <sp who="#woman2">
 <speaker>2 Woman</speaker>
 <p>Truly Neighbour, so doth my Husband; and spends not only what he gets, but
 what I earn with the sweat of my brows, the whilst my Children cry for bread, and he
 drinks that away, that should feed my small Children, which are too young to work for
 themselves.</p>
 </sp>
 <sp who="#woman1">
 <speaker>1 Woman</speaker>
 <p>But I will go, and pull my Husband out of the Ale-house, or I'll break their
 Lattice-windows down.</p>
 </sp>
 <sp who="woman2">
 <speaker>2 Woman</speaker>
 <p>Come, I'll go and help; for my Husband is there too: but we shall be both
 beaten by them.</p>
 </sp>
 <sp who="#woman1">
 <speaker>1 Woman</speaker>

<p>I care not: for I will not suffer him to be drunk, and I and my Children starve;
I had better be dead.</p>

</sp>

<stage type="exit">[Exeunt.]</stage>

</div>

<div type="scene">

<head>Scene III.</head>

<stage type="entrance"> <move who="#alady and #hermaid"
type="entrance"></move>[Enter a Lady and her Maid.]</stage>

<sp who="#alady">

<speaker>Lady</speaker>

<p>Oh, I am sick!</p>

</sp>

<sp who="#hermaid">

<speaker>Maid</speaker>

<p>You are breeding a Child, Madam.</p>

</sp>

<sp who="#alady">

<speaker>Lady</speaker>

<p>I have not one minutes time of health.</p>

</sp>

<stage type="exit">[Exeunt.]</stage>

</div>

<div type="scene">

<head>Scene IV.</head>

<stage type="entrance"> <move who="#lady 1 and #lady2"
type="entrance"></move>[Enter Two Ladies.]</stage>

<sp who="#lady1">

<speaker>First Lady</speaker>

<p>Why weep you, Madam?</p>

</sp>

<sp who="#lady2">

<speaker>2 Lady</speaker>

<p>Have I not cause to weep when my Husband hath play'd all his Estate away
at Dice and Cards, even to the Clothes on his back?</p>

</sp>

<sp who="#lady1">

<speaker>1 Lady</speaker>

<p>I have as much cause to weep then as you; for, though my Husband hath not
lost his Estate at play, yet he hath spent it amongst his Whores; and is not content to
keep Whores abroad, but in my house, under my roof, and they must rule as chief
Mistresses.</p>

</sp>

<sp who="#lady2">

```

    <speaker>2 Lady</speaker>
    <p>But my Husband hath not only lost his own Estate, but also my Portion; and
hath forced me with threats, to yield up my Jointure, so that I must beg for my living, for
any thing I know as yet.</p>
  </sp>
  <sp who="#lady1">
    <speaker>1 Lady</speaker>
    <p>If all Married Women were as unhappy as I, Marriage were a curse.</p>
  </sp>
  <sp who="#lady2">
    <speaker>2 Lady</speaker>
    <p>No doubt of it.</p>
  </sp>
  <stage type="exit">[Exeunt.]</stage>
</div>
<div type="scene">
  <head>Scene V.</head>
  <stage type="entrance"> <move who="#alady and #hermaid" where="running
about the Stage" type="entrance"></move>[Enter a Lady, as almost distracted, running
about the Stage, and her Maid follows her.]</stage>
  <sp who="#alady">
    <speaker>Lady</speaker>
    <p>Oh! my Child is dead, my Child is dead, what shall I do, what shall I
do?</p>
  </sp>
  <sp who="#hermaid">
    <speaker>Maid</speaker>
    <p>You must have patience, Madam.</p>
  </sp>
  <sp who="#alady">
    <speaker>Lady</speaker>
    <p>Who can have patience to lose their only Child? who can! Oh I shall run
mad, for I have no patience.</p>
  </sp>
  <stage type="exit"> <move who="#alady and #hermaid" where="off the stage"
type="exit"></move>[Runs off the Stage. Exit Maid after her.]</stage>
</div>
<div type="scene">
  <head>Scene VI.</head>
  <stage type="entrance"><move who="#citwife and #gent1 and #gent2"
type="entrance"></move>Enter a Citizen's Wife, as into a Tavern, where a Bush is hung
out, and meets some Gentlemen there.</stage>
  <sp who="#citwife">
    <speaker>Citizen's Wife</speaker>

```

<p>Pray Gentlemen, is my Husband, Mr. Negligent here?</p>
 </sp>
 <sp who="#gent1">
 <speaker>1 Gent</speaker>
 <p>He was, but he is gone some quarter of an hour since.</p>
 </sp>
 <sp who="#citwife">
 <speaker>Cit. Wife</speaker>
 <p>Could he go, Gentlemen?</p>
 </sp>
 <sp who="#gent2">
 <speaker>2 Gent</speaker>
 <p>Yes, with a Supporter.</p>
 </sp>
 <sp who="#citwife">
 <speaker>Cit. Wife</speaker>
 <p>Out upon him! must he be supported? Upon my credit Gentlemen, he will
 undo himself and me too, with his drinking and carelessness, leaving his Shop and all his
 Commodities at six's and seven's; and his Prentices and Journey-men are as careless and
 idle as he; besides, they cozen him of his Wares. But, was it a He or She-Supporter, my
 Husband was supported by?</p>
 </sp>
 <sp who="#gent1">
 <speaker>1 Gent</speaker>
 <p>A She-supporter; for it was one of the Maid- servants, which belong to this
 Tavern.</p>
 </sp>
 <sp who="#citwife">
 <speaker>Cit. Wife</speaker>
 <p>Out upon him Knave, must he have a She-supporter, in the Devil's name?
 but I'll go and seek them both out with a Vengeance.</p>
 </sp>
 <sp who="#gent2">
 <speaker>2 Gent</speaker>
 <p>Pray, let us intreat your stay to drink a cup of Wine with us.</p>
 </sp>
 <sp who="#citwife">
 <speaker>Cit. Wife</speaker>
 <p>I will take your kind Offer; for Wine may chance to abate Cholerick vapours,
 and pacifie the Spleen.</p>
 </sp>
 <sp who="#gent1">
 <speaker>1 Gent</speaker>

<p>That it will; for Wine and good Company are the only abaters of Vapours.</p>
 </sp>
 <sp who="#gent2">
 <speaker>2 Gent</speaker>
 <p>It doth not abate Vapours so much as cure Melancholy.</p>
 </sp>
 <sp who="#citwife">
 <speaker>Cit. Wife</speaker>
 <p>In truth, I find a cup of Wine doth comfort me sometimes.</p>
 </sp>
 <sp who="#gent1">
 <speaker>1 Gent</speaker>
 <p>It will cheer the Heart.</p>
 </sp>
 <sp who="#gent2">
 <speaker>2 Gent</speaker>
 <p>Yes, and enlighten the Understanding.</p>
 </sp>
 <sp who="#citwife">
 <speaker>Cit. Wife</speaker>
 <p>Indeed, and my understanding requires enlightening.</p>
 </sp>
 <stage type="exit">[Exeunt.]</stage>
 </div>
 <div type="scene">
 <head>Scene VII.</head>
 <stage type="entrance"><move who="#alady and #woman1 and #woman2" type="entrance"></move>[Enter a Lady big with Child, groaning as in labour, and a Company of Women with her.]</stage>
 <sp who="#alady">
 <p>Oh my back, my back will break, Oh! Oh! Oh!</p>
 </sp>
 <sp who="#woman1">
 <speaker>1 Woman</speaker>
 <p>Is the Midwife sent for?</p>
 </sp>
 <sp who="#woman2">
 <speaker>2 Woman</speaker>
 <p>Yes, but she is with another Lady.</p>
 </sp>
 <sp who="#alady">
 <speaker>Lady</speaker>

<p>Oh my back! Oh! Oh! Oh! <emph rend="italics">Juno,</emph> give me
 some ease.</p>
 </sp>
 <stage type="exit"></stage>
 </div>
 <div type="scene">
 <head>Scene VIII.</head>
 <stage type="entrance"><move who="#ancientlady1 and #ancientlady2"
 type="entrance"></move>[Enter two Ancient Ladies.]</stage>
 <sp who="#ancientlady1">
 <speaker>1 Lady</speaker>
 <p>I have brought my Son into the World with great pains, bred him with tender
 care, much pains and great cost; and must he now be hang'd for killing a Man in a
 quarrel? when he should be a comfort and staff of my age, is he to be my ages
 affliction?</p>
 </sp>
 <sp who="#ancientlady2">
 <speaker>2 Lady</speaker>
 <p>I confess it is a great affliction; but I have had as great; having had but two
 Daughters, and them fair ones, though I say it, and might have matched them well: but
 one of them was got with Child to my great disgrace; th' other run away with my Butler,
 not worth the droppings of his Taps.</p>
 </sp>
 <sp who="#ancientlady1">
 <speaker>1 Lady</speaker>
 <p>Who would desire Children, since they come to such misfortunes?</p>
 </sp>
 <stage type="exit">[Exeunt.]</stage>
 </div>
 <div type="scene">
 <head>Scene IX.</head>
 <stage type="entrance"><move who="#woman1 and #woman2"
 type="entrance"></move>[Enter one Woman meeting another.]</stage>
 <sp who="#woman1">
 <speaker>1 Woman</speaker>
 <p>Is the Midwife come, for my Lady is in a strong labour?</p>
 </sp>
 <sp who="#woman2">
 <speaker>2 Woman</speaker>
 <p>No, she cannot come, for she hath been with a Lady that hath been in strong
 labour these three days of a dead child, and 'tis thought she cannot be delivered.</p>
 </sp>
 <stage type="entrance"><move who="#woman3"
 type="entrance"></move>[Enter another Woman.]</stage>

<sp who="#woman3">
 <speaker>3 Woman</speaker>
 <p>Come away, the Midwife is come.</p>
 </sp>
 <sp who="#woman1">
 <speaker>1 Woman</speaker>
 <p>Is the Lady deliver'd, she was withall?</p>
 </sp>
 <sp who="#woman3">
 <speaker>3 Woman</speaker>
 <p>Yes, of life; for she could not be delivered, and so she died.</p>
 </sp>
 <sp who="woman2">
 <speaker>2 Woman</speaker>
 <p>Pray tell not our Lady so: for, the very fright of not being able to bring forth
 a Child will kill her.</p>
 </sp>
 <stage type="exit"></stage>
 </div>
 <div type="scene">
 <head>Scene X.</head>
 <stage type="entrance"><move who="#gentleman and #fairyounglady"
 type="entrance"></move>[Enter a Gentleman who meets a fair Young Lady.]</stage>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>Madam, my Lord desires you to command whatsoever you please, and it
 shall be obey'd.</p>
 </sp>
 <sp who="#fairyounglady">
 <speaker>Lady</speaker>
 <p>I dare not command, but I humbly intreat, I may live quiet and free from his
 <emph rend="italics">Amours</emph>.</p>
 </sp>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>He says he cannot live, and not love you.</p>
 </sp>
 <sp who="#fairyounglady">
 <speaker>Lady</speaker>
 <p>But he may live, and not lie with me.</p>
 </sp>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>He cannot be happy, unless he enjoy you.</p>

</sp>
 <sp who="fairyounglady">
 <speaker>Lady</speaker>
 <p>And I must be unhappy, if he should.</p>
 </sp>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>He commanded me to tell you that he will part from his Lady for your
 sake.</p>
 </sp>
 <sp who="#fairyounglady">
 <speaker>Lady</speaker>
 <p>Heaven forbid, I should part Man and Wife.</p>
 </sp>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>Lady, he will be divorced for your sake.</p>
 </sp>
 <sp who="#fairyounglady">
 <speaker>Lady</speaker>
 <p>Heaven forbid I should be the cause of a Divorce between a Noble Pair.</p>
 </sp>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>You had best consent; for, otherwise he will have you against your will.</p>
 </sp>
 <sp who="#fairyounglady">
 <speaker>Lady</speaker>
 <p>I will send his Lordship an answer to morrow; pray him to give me so much
 time.</p>
 </sp>
 <sp who="#gentleman">
 <speaker>Gent</speaker>
 <p>I shall, Lady.</p>
 </sp>
 <stage type="exit"><move who="#gentleman" type="exit"></move>[Exit
 Gentleman.]</stage>
 <stage>[Lady Sola.]</stage>
 <sp who="#fairyounglady">
 <speaker>Lady</speaker>
 <p>I must prevent my own ruin, and the sweet virtuous Ladies, by going into a
 Nunnery; wherefore, I'll put my self into one to night.</p>
 <lg type="stanza">
 <l>There will I live, and serve the Gods on high,</l>

<l>And leave this wicked World and Vanity.</l>
 </lg>
 </sp>
 <stage type="exit">[Exeunt.]</stage>
 <stage type="entrance"><move who="#one" type="entrance"></move>[One enters and speaks the Epilogue.]</stage>
 <sp who="#one">
 <lg>
 <l>Marriage is a Curse we find,</l>
 <l>Especially to Women kind:</l>
 <l>From the Cobler's Wife we see,</l>
 <l>To Ladies, they unhappie be.</l>
 </lg>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <stage>[to the Princess]</stage>
 <p>Pray Servant, how do you like this Play?</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>My sweet Mistress, I cannot in conscience approve of it; for though some few be unhappy in Marriage, yet there are many more that are so happy as they would not change their condition.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>O Servant, I fear you will become an Apostate.</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>Not to you sweet Mistress.</p>
 </sp>
 <stage type="exit"><move who="#lhappy and #princess" type="exit"></move>[Exeunt.]</stage>
 <stage type="entrance"><move who="#gentlemen" type="entrance"></move>[Enter the Gentlemen.]</stage>
 <sp who="#gent1">
 <speaker>1 Gent</speaker>
 <p>There is no hopes of dissolving this <emph rend="italics">Convent of Pleasure</emph>.</p>
 </sp>
 <sp who="#gent2">
 <speaker>2 Gent</speaker>

<p>Faith, not as I can perceive.</p>
</sp>
<sp who="#gent3">
<speaker>3 Gent</speaker>
<p>We may be sure, this <emph rend="italics">Convent</emph> will never be dissolved, by reason it is ennobled with the company of great Princesses, and glorified with a great Fame; but the fear is, that all the rich Heirs will make <emph rend="italics">Convents</emph>, and all the Young Beauties associate themselves in such <emph rend="italics">Convents</emph>.</p>
</sp>
<sp who="#gent1">
<speaker>1 Gent</speaker>
<p>You speak reason; wherefore, let us endeavour to get Wives, before they are Incloister'd.</p>
</sp>
<stage type="exit">[Exeunt.]</stage>
</div>
</div>
<div type="act">
<head>Act IV.</head>
<div type="scene">
<head>Scene I.</head>
<stage type="entrance"><move who="#lhappy" type="entrance"></move>[Enter Lady Happy drest as a Shepherdess; She walks very Melancholy, then speaks as to her self.]</stage>
<sp who="#lhappy">
<p>My Name is Happy, and so was my Condition, before I saw this Princess; but now I am like to be the most unhappy Maid alive: But why may not I love a Woman with the same affection I could a Man?</p>
<lg>
<l>No, no, Nature is Nature, and still will be</l>
<l>The same she was from all Eternity.</l>
</lg>
</sp>
<stage type="entrance"><move who="#princess" type="entrance"></move>[Enter the Princess in Masculine Shepherd's Clothes.]</stage>
<sp who="#princess">
<speaker>Prin</speaker>
<p>My dearest Mistress, do you shun my Company? is your Servant become an offence to your sight?</p>
</sp>
<sp who="#lhappy">
<speaker>L. Happy</speaker>

<p>No, Servant! your Presence is more acceptable to me then the Presence of our Goddess Nature, for which she, I fear will punish me, for loving you more then I ought to love you.</p>

</sp>

<sp who="#princess">

<speaker>Prin</speaker>

<p>Can Lovers love too much?</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>Yes, if they love not well.</p>

</sp>

<sp who="#princess">

<speaker>Prin</speaker>

<p>Can any Love be more vertuous, innocent and harmless then ours?</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>I hope not.</p>

</sp>

<sp who="#princess">

<speaker>Prin</speaker>

<p>Then let us please our selves, as harmless Lovers use to do.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>How can harmless Lovers please themselves?</p>

</sp>

<sp who="#princess">

<speaker>Prin</speaker>

<p>Why very well, as, to discourse, imbrace and kiss, so mingle souls together.</p>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<p>But innocent Lovers do not use to kiss.</p>

</sp>

<sp who="#princess">

<speaker>Prin</speaker>

<p>Not any act more frequent amongst us Women-kind; nay, it were a sin in friendship, should not we kiss: then let us not prove our selves Reprobates.</p>

</sp>

<stage>[They imbrace and kiss, and hold each other in their Arms.]</stage>

<sp who="#princess">

<speaker>Prin</speaker>
 <lg type="stanza">
 <l>These my Imbraces though of Femal kind,</l>
 <l>May be as fervent as a Masculine mind.</l>
 </lg>
 </sp>
 <stage><move who="#lhappy and #princess" where="go in scene"></move>[The
 Scene is open'd, the Princess and LadyHappy go in.
 A Pastoral within the Scene.]</stage>
 <stage>[The Scene is changed into a Green, or Plain, where Sheep are feeding,
 and a May-Pole in the middle.]</stage>
 <stage>[LadyHappy as a Shepherdess, and the Princess as a Shepherd are sitting
 there.]</stage>
 <stage type="entrance"><move who="#shepherd"
 type="entrance"></move>[Enter another Shepherd, and Wooes the Lady
 Happy.]</stage>
 <sp who="#shepherd">
 <speaker>Shepherd</speaker>
 <lg type="stanza">
 <l>Fair Shepherdess do not my Suit deny,</l>
 <l>O grant my Suit, let me not for Love die:</l>
 <l>Pity my Flocks, Oh save their Shepherd's life;</l>
 <l>Grant you my Suit, be you their Shepherd's Wife.</l>
 </lg>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <lg type="stanza">
 <l>How can I grant to every ones request?</l>
 <l>Each Shepherd's Suit lets me not be at rest;</l>
 <l>For which I wish, the Winds might blow them far,</l>
 <l>That no Love-Suit might enter to my Ear.</l>
 </lg>
 </sp>
 <stage type="entrance"><move who="#mediator #shepherdess"
 type="entrance"></move>[Enter Madam Mediator in a Shepherdess dress, and another
 Shepherd.]</stage>
 <sp who="#shepherd">
 <speaker>Sheph</speaker>
 <lg type="stanza">
 <l>Good Dame unto your Daughter speak for me.</l>
 <l>Perswade her I your Son in Law may be:</l>
 <l>I'll serve your Swine, your Cows bring home to Milk;</l>
 <l>Attend your Sheep, whose Wool's as soft as Silk;</l>

<l>I'le plow your Grounds, Corn I'le in Winter sow,</l>
 <l>Then reap your Harvest, and your Grass I'le mow;</l>
 <l>Gather your Fruits in Autumn from the Tree.</l>
 <l>All this and more I'le do, if y' speak for me.</l>
 </lg>
 </sp>
 <sp who="#shepherdess">
 <speaker>Shepherdess</speaker>
 <lg type="stanza">
 <l>My Daughter vows a single life,</l>
 <l>And swears, she n're will be a Wife;</l>
 <l>But live a Maid, and Flocks will keep,</l>
 <l>And her chief Company shall be Sheep.</l>
 </lg>
 </sp>
 <stage>[The Princess as a Shepherd, speaks to the Lady Happy.]</stage>
 <sp who="#princess">
 <lg type="stanza">
 <l>My Shepherdess, your Wit flies high,</l>
 <l>Up to the Skie,</l>
 <l>And views the Gates of Heaven,</l>
 <l>Which are the Planets Seven;</l>
 <l>Sees how fixt Stars are plac'd,</l>
 <l>And how the Meteors wast;</l>
 <l>What makes the Snow so white,</l>
 <l>And how the Sun makes light;</l>
 <l>What makes the biting Cold</l>
 <l>On every thing take hold;</l>
 <l>And Hail a mixt degree,</l>
 <l>'Twixt Snow and Ice you see</l>
 <l>From whence the Winds do blow;</l>
 <l>What Thunder is, you know,</l>
 <l>And what makes Lightning flow</l>
 <l>Like liquid streams, you show.</l>
 <l>From Skie you come to th' Earth,</l>
 <l>And view each Creature's birth;</l>
 <l>Sink to the Center deep,</l>
 <l>Where all dead bodies sleep;</l>
 <l>And there observe to know,</l>
 <l>What makes the Minerals grow;</l>
 <l>How Vegetables sprout,</l>
 <l>And how the Plants come out;</l>
 <l>Take notice of all Seed,</l>
 <l>And what the Earth doth breed;</l>

<l>Then view the Springs below,</l>
<l>And mark how Waters flow;</l>
<l>What makes the Tides to rise</l>
<l>Up proudly to the Skies,</l>
<l>And shrinking back descend,</l>
<l>As fearing to offend.</l>
<l>Also your Wit doth view</l>
<l>The Vapour and the Dew,</l>
<l>In Summer's heat, that Wet</l>
<l>Doth seem like the Earth's Sweat;</l>
<l>In Winter-time, that Dew</l>
<l>Like paint's white to the view,</l>
<l>Cold makes that thick, white, dry;</l>
<l>As Cerusse it doth lie</l>
<l>On th' Earth's black face, so fair</l>
<l>As painted Ladies are;</l>
<l>But, when a heat is felt,</l>
<l>That Frosty paint doth melt.</l>
<l>Thus Heav'n and Earth you view,</l>
<l>And see what's Old, what's New;</l>
<l>How Bodies Transmigrate,</l>
<l>Lives are Predestinate.</l>
<l>Thus doth your Wit reveal</l>
<l>What Nature would conceal.</l>

</lg>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<lg type="stanza">

<l>My Shepherd,</l>
<l>All those that live do know it,</l>
<l>That you are born a Poet,</l>
<l>Your Wit doth search Mankind,</l>
<l>In Body and in Mind;</l>
<l>The Appetites you measure,</l>
<l>And weigh each several Pleasure;</l>
<l>Do figure every Passion,</l>
<l>And every Humor's fashion;</l>
<l>See how the Fancie's wrought,</l>
<l>And what makes every Thought;</l>
<l>Fadom Conceptions low,</l>
<l>From whence Opinions flow;</l>
<l>Observe the Memorie's length,</l>
<l>And Understanding's strength</l>

<l>Your Wit doth Reason find,</l>
 <l>The Centre of the Mind,</l>
 <l>Wherein the Rational Soul</l>
 <l>Doth govern and controul,</l>
 <l>There doth she sit in State,</l>
 <l>Predestinate by Fate,</l>
 <l>And by the Gods Decree,</l>
 <l>That Sovereign She should be.</l>
 <l>And thus your Wit can tell,</l>
 <l>How Souls in Bodies dwell;</l>
 <l>As that the Mind dwells in the Brain,</l>
 <l>And in the Mind the Soul doth raig,</l>
 <l>And in the Soul the life doth last,</l>
 <l>For with the Body it doth not wast;</l>
 <l>Nor shall Wit like the Body die,</l>
 <l>But live in the World's Memory.</l>
 </lg>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>May I live in your favour, and be possest with your Love and Person, is the
 height of my ambitions.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>I can neither deny you my Love nor Person.</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <lg type="stanza">
 <l>In amorous Pastoral Verse we did not Woo.</l>
 <l>As other Pastoral Lovers use to doo.</l>
 </lg>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Ha</speaker>
 <lg type="stanza">
 <l>Which doth express, we shall more constant be,</l>
 <l>And in a Married life better agree.</l>
 </lg>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <lg type="stanza">

<l>We shall agree, for we true Love inherit,</l>
 <l>Join as one Body and Soul, or Heav'nly Spirit.</l>
 </lg>
 </sp>
 <stage>[Here come Rural Sports, as Country Dances about the May-Pole: that Pair which Dances best is Crowned King and Queen of the Shepherds that year; which happens to the Princess, and the Lady Happy.]</stage>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <stage>[to the Princess]</stage>
 <p>Let me tell you, Servant, that our Custome is to dance about this May-Pole, and that Pair which Dances best is Crown'd King and Queen of all the Shepherds and Shepherdesses this year: Which Sport if it please you we will begin.</p>
 </sp>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>Nothing, Sweetest Mistress, that pleases you, can displease me.</p>
 <stage>[They Dance; after the Dancing the Princess and Lady Happy are Crowned with a Garland of Flowers: a Shepherd speaks.]</stage>
 <lg type="stanza">
 <l>You've won the prize; and justly; so we all</l>
 <l><orig>Acknowledg</orig> it with joy, and offer here</l>
 <l>Our Hatchments up, our Sheep-hooks as your due,</l>
 <l>And Scrips of Corduant, and Oaten pipe;</l>
 <l>So all our Pastoral Ornaments we lay</l>
 <l>Here at your Feet, with Homage to obay</l>
 <l>All your Commands, and all these things we bring</l>
 <l>In honour of our dancing Queen and King;</l>
 <l>For Dancing heretofore has got more Riches</l>
 <l>Then we can find in all our Shepherds Breeches;</l>
 <l>Witness rich Holmby: Long then may you live,</l>
 <l>And for your Dancing what we have we give.</l>
 </lg>
 </sp>
 <stage>[A Wassel is carried about and Syllibubs.]</stage>
 <stage>[Another Shepherd speaks, or Sings this that follows.]</stage>
 <sp who="#shepherd">
 <lg type="stanza">
 <l>The Jolly Wassel now do bring,</l>
 <l>With Apples drown'd in stronger Ale,</l>
 <l>And fresher Syllibubs, and sing;</l>
 <l>Then each to tell their Love-sick Tale:</l>
 <l>So home by Couples, and thus draw</l>
 <l>Our selves by holy Hymen's Law.</l>
 </lg>

</lg>
 </sp>
 <stage>[The Scene Vanishes.]</stage>
 <stage type="entrance"><move who="#princess"></move>[Enter the Princess Sola, and walks a turn or two in a Musing posture, then views her Self, and speaks.]</stage>
 <sp who="#princess">
 <speaker>Prin</speaker>
 <p>What have I on a Petticoat, Oh <emph rend="italics">Mars</emph>! thou God of War, pardon my sloth; but yet remember thou art a Lover, and so am I; but you will say, my Kingdom wants me, not only to rule, and govern it, but to defend it: But what is a Kingdom in comparison of a Beautiful Mistress? Base thoughts flie off, for I will not go; did not only a Kingdom, but the World want me.</p>
 </sp>
 <stage type="exit"><move who="#princess" type="exit"></move>[Exeunt.]</stage>
 <stage type="entrance"><move who="#lhappy" type="entrance"></move>[Enter the Lady Happy Sola, and Melancholy, and after a short Musing speaks.]</stage>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <lg type="stanza">
 <l>O Nature, O you gods above,</l>
 <l>Suffer me not to fall in Love;</l>
 <l>O strike me dead here in this place</l>
 <l>Rather then fall into disgrace.</l>
 </lg>
 </sp>
 <stage type="entrance"><move who="#mediator" type="entrance"></move>[Enter Madam Mediator.]</stage>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>What, Lady Happy, folitary alone! and Mufing like a difconfolate Lover!</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>No, I was Meditating of Holy things.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Holy things! what Holy things?</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>Why, fuch Holy things as the Gods are.</p>

</sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>By my truth, whether your Contemplation be of Gods or of Men, you are
 become lean and pale since I was in the <emph rend="italics">Convent</emph>
 laft.</p>
 </sp>
 <stage type="entrance"><move who="#princess"
 type="entrance"></move>[Enter the Princess.]</stage>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Come my sweet Miftrefs, fhall we go to our Sports and Recreations?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Besfrew me, your Highnefs hath sported too much I fear.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Why, Madam Mediator, fay you fo?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Because the Lady Happy looks not well, fhe is become pale and lean.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Madam Mediator, your eyes are become dim with Time; for my sweet
 Miftrefs appears with greater splendor then the God of Light.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>For all you are a great Princess, give me leave to tell you,</p>
 <lg type="stanza">
 <l>I am not fo old, nor yet fo blind,</l>
 <l>But that I fee you are too kind.</l>
 </lg>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Well, Madam Mediator, when we return from our Recreations, I will ask
 your pardon, for faying, your eyes are dim, conditionally you will ask pardon for faying,
 my Miftrefs looks not well.</p>
 </sp>

<stage type="exit">[Exeunt.]</stage>
<stage>The Scene is opened, and there is presented a Rock as in the Sea, whereupon sits the Princess and the Lady Happy; the Princess as the Sea-God Neptune, the Lady Happy as a Sea-Goddess: the rest of the Ladies sit somewhat lower, dressed like Water-Nymphs; the Princess begins to speak a Speech in Verse, and after her the Lady Happy makes her Speech.</stage>

<sp who="#princess">

<lg type="stanza">

<l>I Am the King of all the Seas,</l>
<l>All Watry Creatures do me please,</l>
<l>Obey my Power and Command,</l>
<l>And bring me Presents from the Land;</l>
<l>The Waters open their Flood-gates,</l>
<l>Where Ships do pass, sent by the Fates;</l>
<l>Which Fates do yearly, as May-Dew,</l>
<l>Send me a Tribute from <emph rend="italics">Peru,</emph></l>
<l>From other Nations besides,</l>
<l>Brought by their Servants, Winds and Tides,</l>
<l>Ships fraught and Men to me they bring;</l>
<l>My Watery Kingdom lays them in.</l>
<l>Thus from the Earth a Tribute I</l>
<l>Receive, which shews my power thereby:</l>
<l>Besides, my Kingdom's richer far</l>
<l>Then all the Earth and every Star.</l>

</lg>

</sp>

<sp who="#lhappy">

<speaker>L. Happy</speaker>

<lg type="stanza">

<l>I feed the Sun, which gives them light,</l>
<l>And makes them shine in darkest night,</l>
<l>Most vapour from my breast I give,</l>
<l>Which he sucks forth, and makes him live,</l>
<l>Or else his Fire would soon go out,</l>
<l>Grow dark, or burn the World throughout.</l>

</lg>

</sp>

<sp who="#princess">

<speaker>Princ</speaker>

<lg type="stanza">

<l>What Earthly Creature's like to me,</l>
<l>That hath such Power and Majesty?</l>
<l>My Palaces are Rocks of Stone,</l>
<l>And built by Nature's hand alone;</l>

<l>No bafe, difsembling, coz'ning Art</l>
 <l>Do I imploy in any part,</l>
 <l>In all my Kingdom large and wide,</l>
 <l>Nature directs and doth provide</l>
 <l>Me all Provifions which I need,</l>
 <l>And Cooks my Meat on which I feed.</l>
 </lg>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <lg type="stanza">
 <l>My Cabinets are Oyfter-shells,</l>
 <l>In which I keep my Orient-Pearls,</l>
 <l>To open them I ufe the Tide,</l>
 <l>As Keys to Locks, which opens wide,</l>
 <l>The Oyfter-shells then out I take;</l>
 <l>Thofe, Orient-Pearls and Crowns do make;</l>
 <l>And modeft Coral I do wear,</l>
 <l>Which blufhes when it touches air.</l>
 <l>On Silver-Waves I fit and fting,</l>
 <l>And then the Fifh lie liftening:</l>
 <l>Then fitting on a Rocky ftone,</l>
 <l>I comb my Hair with Filhes bone;</l>
 <l>The whil't <emph rend="italics">Apollo,</emph> with his Beams,</l>
 <l>Doth dry my Hair from wat'ry freams.</l>
 <l>His Light doth glaze the Water's face,</l>
 <l>Make the large Sea my Looking-Glafs;</l>
 <l>So when I fwim on Waters high,</l>
 <l>I fee my felf as I glide by:</l>
 <l>But when the Sun begins to burn,</l>
 <l>I back into my Waters turn,</l>
 <l>And dive unto the bottom low:</l>
 <l>Then on my head the Waters flow,</l>
 <l>In Curled waves and Circles round;</l>
 <l>And thus with Waters am I Crown'd.</l>
 </lg>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <lg type="stanza">
 <l>Befides, within the Waters deep,</l>
 <l>In hollow Rocks my Court I keep;</l>
 <l>Of Amber-greece my Bed is made,</l>
 <l>Whereon my fofter Limbs are laid,</l>

<l>There take I Rest; and whil'ft I sleep,</l>
 <l>The Sea doth guard, and safe me keep</l>
 <l>From danger; and, when I awake,</l>
 <l>A Present of a Ship doth make.</l>
 <l>No Prince on Earth hath more resort,</l>
 <l>Nor keeps more Servants in his Court;</l>
 <l>Of Mare-maids you're waited on,</l>
 <l>And Mare-men do attend upon</l>
 <l>My Person; some are <orig>Councillors</orig>,</l>
 <l>Which order all my great Affairs;</l>
 <l>Within my wat'ry Kingdom wide,</l>
 <l>They help to rule, and so to guide</l>
 <l>The Common-wealth; and are by me</l>
 <l>Prefer'd unto an high degree.</l>
 <l>Some Judges are, and Magistrates,</l>
 <l>Decide each Cause, and end Debates;</l>
 <l>Others, Commanders in the War;</l>
 <l>And some to Governments prefer;</l>
 <l>Others are <emph rend="italics">Neptun's</emph> Priests which pray</l>
 <l>And preach when is a Holy-day.</l>
 <l>And thus with Method order I,</l>
 <l>And govern all with Majesty;</l>
 <l>I am sole Monarch of the Sea,</l>
 <l>And all therein belongs to me.</l>

</lg>

</sp>

<stage>[A Sea-Nymph Sings this following Song.]</stage>

<sp who="#seanymph">

<lg type="stanza" n="1">

<l>We Watery Nymphs Rejoyce and Sing</l>
 <l>About God Neptune our Sea's King;</l>
 <l>In Sea-green Habits, for to move</l>
 <l>His God-head, for to fall in love.</l>

</lg>

<lg type="stanza" n="2">

<l>That with his Trident he doth stay</l>
 <l>Rough foaming Billows which obey:</l>
 <l>And when in Triumph he doth stride</l>
 <l>His manag'd Dolphin for to ride.</l>

</lg>

<lg type="stanza" n="3">

<l>All his Sea-people to his with,</l>
 <l>From Whale to Herring subject Fish,</l>
 <l>With Acclamations do attend him,</l>

<l>And pray's more Riches ftill to fend him.</l>
 </lg>
 </sp>
 <stage type="exit">[Exeunt.]</stage>
 <stage>[The Scene Vanishes.]</stage>
 </div>
 </div>
 <div type="act">
 <head>Act V.</head>
 <div type="scene">
 <head>Scene I.</head>
 <stage type="entrance"><move who="#princess and #lhappy and #mediator" type="entrance"></move>[Enter the Princess and the Lady Happy; The Princess is in a Man's Apparel as going to Dance; they Whisper sometime; sometime; then the Lady Happy takes a Ribbon from her arm, and gives it to the Princess, who gives her another instead of that, and kisses her hand. They go in and come presently out again with all the Company to Dance, the Musick plays; And after they have Danced a little while, in comes Madam Mediator wringing her hands, and spreading her arms; and full of Passion cries out.]</stage>
 <sp who="#mediator">
 <p>O Ladies, Ladies! you're all betrayed, undone, undone; for there is a man disguised in the Convent, search and you'll find it.</p>
 </sp>
 <stage>[They all skip from each other, as afraid of each other; only the Princess and the Lady Happy stand still together.]</stage>
 <sp who="#princess">
 <p>You may make the search, Madam Mediator ; but you will quit me, I am sure.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>By my faith but I will not, for you are most to be suspected.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>ut you say, the Man is disguised like a Woman, and I am accoutred like a Man.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Fidle, fadle, that is nothing to the purpose.</p>
 </sp>

<stage type="entrance"><move who="#embassador" type="entrance" where="to the Prince"></move>[Enter an Embaſſador to the Prince; the Embaſſador kneels, the Prince bids him riſe.]</stage>

<sp who="#princess">
 <speaker>Princ</speaker>
 <p>What came you here for?</p>
</sp>

<sp who="#embassador">
 <speaker>Embass</speaker>
 <p>May it pleaſe your Highneſs, The Lords of your Council ſent me to inform your Highneſs, that your Subjects are ſo diſcontented at your Abſence, that if your Highneſs do not return into your Kingdom ſoon, they'l enter this Kingdom by reaſon they hear you are here; and ſome report as if your Highneſs were reſtrained as Priſoner.</p>
</sp>

<sp who="#princess">
 <speaker>Princ</speaker>
 <p>So I am, but not by the State, but by this Fair Lady, who muſt be your Sovereignneſs.</p>
</sp>

<stage>[The Embaſſador kneels and kiſſes her Hand.]</stage>

<sp who="#princess">
 <speaker>Princ</speaker>
 <p>But ſince I am diſcover'd, go from me to the Councellors of this State, and inform them of my being here, as alſo the reaſon, and that I aſk their leave I may marry this Lady; otherwiſe, tell them I will have her by force of Arms.</p>
</sp>

<stage type="exit"><move who="#embassador" type="exit"></move></stage>

<sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>O the Lord! I hope you will not bring an Army, to take away all the Women; will you?</p>
</sp>

<sp who="#princess">
 <speaker>Princ</speaker>
 <p>No, Madam Mediator, we will leave you behind us.</p>
</sp>

<stage type="exit">[Exeunt.]</stage>

</div>

<div type="scene">
 <head>Scene II.</head>
 <stage type="entrance"><move who="#mediator" type="entrance"></move>[Enter Madam Mediator lamenting and crying with a Handkerchief in her hand.]</stage>

<sp who="#mediator">
 <p>O Gentlemen, that I never had been born, we're all undone and loft!</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>
 <p>Why, what's the matter?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Matter? nay, I doubt, there's too much Matter.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>
 <p>How?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>How, never such a Mistake; why we have taken a Man for a Woman.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>
 <p>Why, a Man is for a Woman.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Fidle fadle, I know that as well as you can tell me; but there was a young
 Man drest in Woman's Apparel, and enter'd our Convent, and the Gods know what he
 hath done: He is mighty handsome, and that's a great Temptation to Virtue; but I hope all
 is well: But this wicked World will lay aspersions upon any thing or nothing; and
 therefore I doubt, all my sweet young Birds are undone, the Gods comfort them.
 them.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>But could you never discover it? nor have no hint he was a Man?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>No truly, only once I saw him kiss the Lady Happy; and you know Womens
 Kisses are unnatural, and me-thought they kissed with more alacrity then Women use, a
 kind of Titillation, and more Vigorous.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>

<p>Why, did you not then examine it?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Why, they would have said, I was but an old jealous fool, and laugh at me; but Experience is a great matter; If the Gods had not been merciful to me, he might have fallen upon me.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Why, what if he had?</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Nay, if he had I care not: for I defy the Flesh as much as I renounce the Devil, and the pomp of this wicked World; but if I could but have fav'd my young sweet Virgins, I would willingly have sacrificed my body for them; for we are not born for our selves but for others.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>
 <p>'Tis piously said, truly, lovingly and kindly.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p>Nay, I have read the <emph rend="italics">Practice of Piety;</emph> but further they say, He is a Foreign Prince; and they say, They're very hot.</p>
 </sp>
 <sp who="#courtly">
 <speaker>Court</speaker>
 <p>Why, you are Madam Mediator, you must mediate and make a Friendship.</p>
 </sp>
 <sp who="#mediator">
 <speaker>M. Mediat</speaker>
 <p><orig>Ods</orig> body what do you talk of Mediation, I doubt they are too good Friends; Well, this will be news for Court, Town and Country, in private Letters, in the Gazette, and in abominable Ballets, before before it be long, and jeered to death by the pretending Wits; Wits; but, good Gentlemen, keep this as a Secret, and let not me be the Author, for you will hear abundantly of it before it be long.</p>
 </sp>
 <sp who="#adviser">
 <speaker>Advis</speaker>

<p>But, Madam Mediator, this is no Secret, it is known all the Town over, and the State is preparing to entertain the Prince.</p>

</sp>

<sp who="#mediator">

<speaker>M. Mediat</speaker>

<p>Lord! to see how ill news will fly so soon abroad?</p>

</sp>

<sp who="#courtly">

<speaker>Court</speaker>

<p>Ill news indeed for us Wooers.</p>

</sp>

<sp who="#adviser">

<speaker>Advis</speaker>

<p>We only wooed in Imagination but not in Reality.</p>

</sp>

<sp who="#mediator">

<speaker>M. Mediat</speaker>

<p>But you all had hopes.</p>

</sp>

<sp who="#adviser">

<speaker>Advis</speaker>

<p>We had so; but she only has the fruition: for it is said, the Prince and she are agreed to Marry; and the State is so willing, as they account it an honour, and hope shall reap much advantage by the Match.</p>

</sp>

<sp who="#mediator">

<speaker>M. Mediat</speaker>

<p>Yes, yes; but there is an old and true Saying, There's much between the Cup and the Lip.</p>

</sp>

<stage type="exit">[Exeunt.]</stage>

</div>

<div type="scene">

<head>Scene III.</head>

<stage type="entrance"><move who="#princess, #happy, #magistrates, #hoboyes, #bridalguests" type="entrance"></move>[Enter the Prince as Bridegroom, and the Lady Happy as Bride, hand in hand under a Canopy born over their heads by Men; the Magistrates march before, then the Hoboyes; and then the Bridal-Guests, as coming from the Church, where they were Married.]</stage>

<stage>[All the Company bids them joy, they thank them.]</stage>

<sp who="#mediator">

<speaker>Madam Mediator</speaker>

<p>Although your Highness will not stay to feast with your Guests, pray Dance before you go.</p>

</sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>We will both Dance and Feast before we go; come Madam let us Dance, to
 please Madam Mediator.</p>
 </sp>
 <stage>[The Prince and Princess Dance.]</stage>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Now, Noble Friends, Dance you; and the <emph
 rend="italics">Princess,</emph> and I, will rest our selves.</p>
 </sp>
 <stage>[After they have Danced, the Lady Happy, as now Princess , speaks to the
 Lady Vertue.]</stage>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <stage>[Speaks to Lady Vertue.]</stage>
 <p>Lady Vertue, I perceive you keep <emph rend="italics">Mimick</emph>
 still.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <stage>[to the Prince]</stage>
 <p>Sir, this is the <emph rend="italics">Mimick</emph> I told you of.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <stage>[to Mimick.]</stage>
 <p><emph rend="italics">Mimick,</emph> will you leave your Lady and go
 with me?</p>
 </sp>
 <sp who="#mimick">
 <speaker>Mimick</speaker>
 <p>I am a Married Man, and have Married my Ladies Maid <emph
 rend="italics">Nan,</emph> and she will keep me at home do what I can; but you've
 now a Mimick of your own, for the <emph rend="italics">Prince</emph> has imitated a
 Woman.</p>
 </sp>
 <sp who="#lhappy">
 <speaker>L. Happy</speaker>
 <p>What you Rogue, do you call me a Fool?</p>
 </sp>
 <sp who="#mimick">
 <speaker>Mimick</speaker>

<p>Not I, please your Highness, unless all Women be Fools.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Is your Wife a Fool?</p>
 </sp>
 <sp who="#mimick">
 <speaker>Mimick</speaker>
 <p>Man and Wife, 'tis said, makes but one Fool.</p>
 </sp>
 <stage>[He Kneels to the Prince.]</stage>
 <sp who="#mimick">
 <speaker>Mimick</speaker>
 <p>I have an humble Petition to your Highness.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Rife; What Petition is that?</p>
 </sp>
 <sp who="#mimick">
 <speaker>Mimick</speaker>
 <p>That your Highness would be pleased to divide the <emph
 rend="italics">Convent</emph> in two equal parts; one for Fools, and th' other for
 Married Men, as mad Men.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>I'll divide it for Virgins and Widows.</p>
 </sp>
 <sp who="#mimick">
 <speaker>Mimick</speaker>
 <p>That will prove a <emph rend="italics">Convent of Pleasure</emph>
 indeed; but but they will never agree, especially if there be some disguised Prince
 amongst them; but you had better bestow it on old decrepit and bed-ridden Matrons, and then
 it may be call'd the <emph rend="italics">Convent of Charity,</emph> if it cannot
 possibly be named the <emph rend="italics">Convent of Chastity</emph>.</p>
 </sp>
 <sp who="#princess">
 <speaker>Princ</speaker>
 <p>Well, to shew my Charity, and to keep your Wife's Chastity, I'll bestow my
 bounty in a Present, on the Condition you speak the Epilogue. Come, Noble Friends, let
 us feast before we part.</p>
 </sp>
 <stage type="exit">[Exeunt.]</stage>

<stage>[Mimick Solus.]</stage>
 <sp who="#mimick">
 <speaker>Mimick</speaker>
 <p>An Epilogue fays he, the devil an Epilogue have I: let me fudy.</p>
 <stage>[He queftions and anfwers Himfelf.]</stage>
 <p>I have it, I have it; No faith, I have it not; I lie, I have it, I fay, I have it not;
 Fie <emph rend="italics">Mimick,</emph> will you lie? Yes, <emph
 rend="italics">Mimick,</emph> I will lie, if it be my pleafure: But I fay, it is gone;
 What is gone? The Epilogue; When had you it? I never had it; then you did not lofe it;
 that is all one, but I muft fpeak it, although I never had it; How can you fpeak it, and
 never had it? I marry, that's the queftion; but words are nothing, and then an Epilogue is
 nothing, and fo I may fpeak nothing; Then nothing be my Speech.</p>
 <stage>[He Speaks the Epilogue.]</stage>
 <lg type="stanza">
 <l>Noble Spectators by this Candle-light,</l>
 <l>I know not what to fay, but bid, Good Night:</l>
 <l>I dare not beg Applaufe, our Poetefs then</l>
 <l>Will be enrag'd, and kill me with her Pen;</l>
 <l>For fhe is carelefs, and is void of fear;</l>
 <l>If you diflike her Play fhe doth not care.</l>
 <l>But I fhall weep, my inward Grief fhall fhew</l>
 <l>Through Floods of Tears, that through my Eyes will flow.</l>
 <l>And fo poor Mimick he for forrow die.</l>
 <l>And then through pity you may chance to cry:</l>
 <l>But if you pleafe, you may a Cordial give,</l>
 <l>Made up with Praife, and fo he long may live.</l>
 </lg>
 </sp>
 <p><emph rend="bold">Finis.</emph></p>
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